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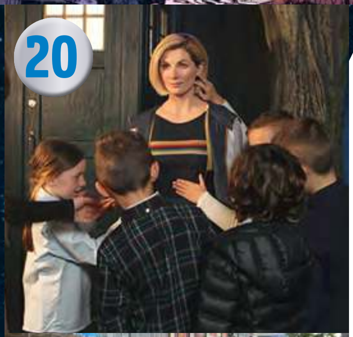

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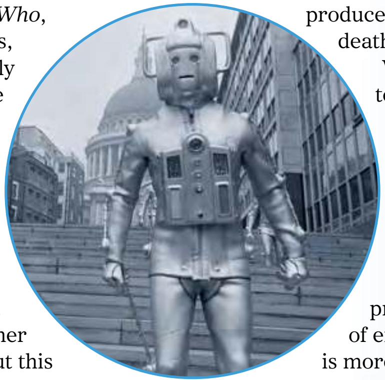
Welcome

It's hard to believe, but the 2018 series is now over halfway through. There's been remarkable variety in what we've seen so far, and the latter episodes look just as intriguing.

For the previews in this issue we've spoken to showrunner Chris Chibnall, as well as interviewing his fellow writers Ed Hime (*It Takes You Away*), Pete McTighe (*Kerblam!*) and Joy Wilkinson (*The Witchfinders*). We hope to bring you more with Ed, Pete and Joy in the future, but for now we've asked them to whet our appetites with selective highlights of what's in store.

If there's one thing that's struck me about my conversations with Ed, Pete and Joy it's their sheer enthusiasm – not just for the dramatic opportunities afforded by *Doctor Who*, but for the working atmosphere created by Chris and his fellow executive producers, Matt Strevens and Sam Hoyle. It seems to me that this is the first time a series of *Doctor Who* has been created in this way, and everyone I've spoken to has clearly enjoyed the collaborative atmosphere of the writers' room. Of course, there's no definitive way to nurture ideas for a series like *Doctor Who*, or indeed any television series, but Chris' approach has clearly paid dividends with one of the most diverse and eclectic collections of stories the show has ever seen.

The current definition of a writers' room is probably not something that the production team of the late 1960s would have recognised. Ideas were freestyled in a rather different way in those days, but this era produced more than its fair share of classics. Derrick Sherwin was one of the most important members of that team – the writer and story editor dreamed up UNIT and played an important part in the creation of the Time Lords, two of the series' most enduring concepts. Derrick made a seminal contribution to *Doctor Who*, and as the last of the producers from its first decade his death marks the end of an era.

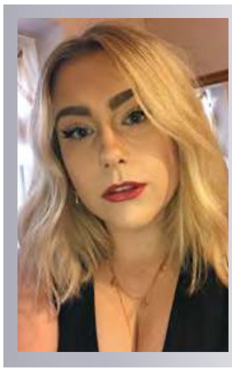


We're preparing a full tribute to Derrick for the next issue. If you'd like to add your own voice to our celebration of his career then please share your thoughts with *Galaxy Forum*. Derek's passing is a huge loss to the *Doctor Who* family but, as Series 11 proves, the show's tradition of encouraging bold new writing is more alive than ever.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Steve O'Brien
Steve is taking over the *Audio Frequencies* column from Paul Kirkley, who's switched to reviewing television episodes. Steve began his *Doctor Who* life editing the fanzines *Peladon* and *Purple Haze*, contributing his first **DWM** feature in 1992. He's the co-writer, with Simon Guerrier, of BBC Books' *Whographica*.



Beth Axford
On page 56 Beth joins her fellow Time Teamers on an unforgettable trip to the *Doctor Who* premiere in Sheffield. Beth has written for the *i* newspaper and *Celestial Toyroom*, the *Doctor Who* Appreciation Society magazine. She's probably best known, however, for her popular blog *The Time Ladies*.

John Freeman
Comics editor and consultant John Freeman reports from the opening of Madame Tussauds' new *Doctor Who* exhibit in Blackpool. John's website *Down the Tubes* celebrates its 20th anniversary this year, but his association with *Doctor Who* goes back even further – he was the editor of this magazine from 1988 to 1992.

HAUNTED BY HER PAST, FEARFUL OF HER FUTURE

EVE MYLES

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Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

The Doctor and Pudsey Bear

D*octor Who* has supported this year's BBC Children in Need charity appeal by giving one young fan the experience of a lifetime.

Nine-year-old Anna from Basingstoke is supported by Children in Need through the work of Sebastian's Action Trust – a charity that works with the families of life-limited and seriously ill children. Earlier this year, Anna had the opportunity to visit the *Doctor Who* set, enter the TARDIS and meet some of the cast before being surprised by the Doctor herself, Jodie Whittaker.

Doctor Who's long-running relationship with Children in Need began with the broadcast of the 20th Anniversary Special *The Five Doctors* in 1983. Since then, various preview clips for upcoming episodes and Specials have been shown as part of the charity's annual telethon.

This year's Children in Need telethon takes place on Friday 16 November across BBC One and BBC Two. For more information and to make a donation visit *bbcchildreninneed.co.uk*

The cast of Series 11 pose with Pudsey Bear.

Derrick Sherwin

Derrick Sherwin, former *Doctor Who* producer, story editor and writer, passed away on 17 October following a long illness. He was 82.

In 1968, Derrick worked as story editor on *Doctor Who* from *The Web of Fear* to *The Mind Robber*. As a writer, he scripted Episode 1 of *The Mind Robber* and all eight episodes of the Cybermen adventure *The Invasion* (1968) – the story that introduced UNIT. As producer of Patrick Troughton's final story as the Doctor, *The War Games* (1969), and Jon Pertwee's debut story, *Spearhead from Space* (1970), Sherwin oversaw the transition of the series from black and white to colour.

Doctor Who Magazine will run a full tribute to Derrick next issue.

Paternoster Gang

REUNITED

CATRIN STEWART • NEVE McINTOSH • DAN STARKEY
BBC DOCTOR WHO
THE PATERNOSTER GANG
HERITAGE 1

The Paternoster Gang – Madame Vastra (Neve McIntosh), Jenny (Catrin Stewart) and Strax the Sontaran (Dan Starkey) – are to return in new full-cast audio adventures.

The popular characters made their debut in the 2011 TV story *A Good Man Goes to War*. Their first audio adventure will be featured in *The 8th of March*, a celebratory box set released on International Women's Day 2019. This will be followed by four volumes across 2019 and 2020, each containing three stories. The first volume – *The Paternoster Gang: Heritage* – will be released in April 2019 and includes *The Cars That Ate London* by Jonathan Morris, *A Photograph to Remember* by Roy Gill and *The Ghosts of Greenwich* by Paul Morris.

The Paternoster Gang Volumes 1-4 are available for pre-order on CD or download from *bigfinish.com*

Catrin Stewart, Neve McIntosh and Dan Starkey return to play the Paternoster Gang.

The Phantom Piper

The latest collection of comic strips from the pages of **DWM** features the Twelfth Doctor and Bill Potts in four adventures written by Scott Gray: *The Soul Garden*, *The Parliament of Fear*, *Matildus* and *The Phantom Piper.* The book also includes a 15-page commentary section and never-before-published artwork, photos and character designs. *The Phantom Piper*, published by Panini UK, is available now, priced £14.99.

BBC
DOCTOR WHO
THE PHANTOM PIPER

Scratchman

Back in 1974, Fourth Doctor Tom Baker and Ian Marter, who played his on-screen companion Harry Sullivan, began writing a script for their own *Doctor Who* story, which they hoped to turn into a film. Forty-five years later that story has been completed as a new book. *Scratchman*, by Tom Baker and James Goss, will be published in hardback on 24 January, RRP £16.99. It's available to pre-order now.

Harry (Ian Marter) and the Doctor (Tom Baker) in *The Ark in Space* (1975).

Picture This

Classic Stills is creating a limited-edition collection of official gallery-quality fine art prints of archive images from *Doctor Who.* The main collection will launch in December and will feature on-set, behind-the-scenes and publicity stills. Fans can help curate the collection by suggesting a classic *Doctor Who* scene or moment. One entry will be chosen and the winner will receive a copy of the print. For more information visit *classicstills.co.uk*

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Beyond the TARDIS

Keeping up with the cast and crew's activities away from the series...

Compiled by **DOMINIC MAY**

Jodie Time

Jodie Whittaker attended a Times Up event with **Gugu Mbatha-Raw** at London's Bistrot Bagatelle on 14 October. *Doctor Who* promotional activity has included Jodie on Radio 2's Chris Evans show and Radio 4's *Front Row* plus NBC's *Last Call with Carson Daly*, while **Mandip Gill** and **Sharon D Clarke** featured individually on Channel 4's *Sunday Brunch*, with Mandip also on ITV's *This Morning*. **Tosin Cole** was interviewed in the *Evening Standard* on 23 October (read at *tinyurl.com/TosinRC*) ahead of starring in *ear for ear* at the Royal Court Theatre, which continues until 24 November. On 14 November **Bradley Walsh** was at Elstree Studios to record the pilot for new ITV entertainment chat show *It's Showtime with Bradley Walsh*, featuring celebrity guests, studio games and live music.

Sharon D Clarke as DCI Rose Asante in *Informer*.

See Grace

Sharon D Clarke is Counter-Terrorism Special Unit DCI Rose Asante in BBC One's thriller *Informer*, directed by **Jonny Campbell**, running until 20 November. She will play Linda Loman in *Death of a Salesman* at London's Young Vic from 1 May to 29 June (tickets via *tinyurl.com/SharonDSales*). Sharon is currently starring in *Caroline, or Change* at London's Playhouse Theatre (trailer at *tinyurl.com/SharonCoC*). She appeared on Graham Norton's Radio 2 show on 10 November and will perform in *A West End Christmas* at Cadogan Hall on 9 December (tickets via *tinyurl.com/XmasSharon*).

Malorie Portrait

Malorie Blackman is among 39 prominent black British figures with portraits in the Black is the New Black exhibition at London's National Portrait Gallery, which launched on 10 October with a Q&A panel featuring **Noel Clarke**. It runs until 27 January. The *Standard* interviewed **Joy Wilkinson** in October about her play *The Sweet Science of Bruising* (read at *tinyurl.com/JoyStandard*).

Two Doctors

Peter Capaldi joined Dr Robert and The Blow Monkeys on stage at Glasgow's Royal Concert Hall on 2 October playing guitar on their final number (*tinyurl.com/BMCapaldi*). On 17 October **Matt Smith** celebrated with Noel Gallagher at London's Annabel's and the Chiltern Firehouse, following the Q Awards at the Roundhouse.

There Jenna Goes

Jenna Coleman was at MIPCOM in Cannes mid-October in support of *The Cry*. She was the *Radio Times* cover star (13 to 19 October) between the two **Jodie Whittaker** editions. Jenna's *Radio Times* also included a **David Tennant** interview about *There She Goes*.

Hologram Sam

Samuel Anderson has been cast as William, a holographic interface with the knowledge of all humanity at his disposal, in the forthcoming ten-part Netflix sci-fi drama series *Another Life*, which explores the genesis of an alien artefact. He features in the Licensing Campaign: Corporate Espionage advertisement for TV Licensing (*tinyurl.com/PinkLicence*).

Guests Who

Shobna Gulati plays Ray in the **Tom MacRae** musical *Everybody's Talking About Jamie* at London's Apollo Theatre. **Brett Goldstein** performs stand-up at London's Leicester Square Theatre on 18 November and at The Pleasance, Islington, on 10 December. *Not Going Out*'s **Lee Mack** continues as team captain in BBC One's *Would I Lie to You?* until 14 December. **Lois Chimimba** was the waitress in *Ben*, the final episode of *There She Goes* starring **David Tennant** on 13 November; she recently toured as film runner Leela in the stage comedy *Vulcan 7* with **Nigel Planer**. *Switzerland* at London's Ambassadors Theatre stars **Phyllis Logan** as crime writer Patricia Highsmith, until 5 January. **Alan Cumming** received an outstanding achievement award at the British Academy Scotland Awards in Glasgow on 4 November.

Arthur Darvill reads *The Bot that Scott Built* for CBeebies Bedtime Stories on 7 October.

Karen on Call

Karen Gillan plays Mercedes in *Call of the Wild* opposite Harrison Ford and Dan Stevens, which is set in the 1890s during the Klondike Gold Rush and is filming in Los Angeles. She attended the premiere of *All Creatures Here Below*, in which she plays Ruby, at the Downtown Los Angeles Film Festival on 18 October, winning Best Actor (first trailer at *tinyurl.com/AllKaren*). She also graced the Inverness Film Festival on 8 November for a screening of *The Party's Just Beginning*.

Art Performance

Arthur Darvill performs as part of the Paperlands collective at St Pancras Old Church on 22 November (tickets via *tinyurl.com/PaperDarvill*). He read *The Bot That Scott Built* for CBeebies Bedtime Stories on 7 October.

Dracula Revamp

Steven Moffat and **Mark Gatiss**' *Dracula* has been formally commissioned by BBC One and Netflix, with three 90-minutes episodes to be set in 1890s Transylvania. **Louise Jameson** will play Dr Warren opposite Gatiss in *The Madness of George III* at the Nottingham Playhouse until 24 November. Mark, who appears in Sky Atlantic's *Sally4Ever* (running until 6 December), filmed a short interview for C4's *Stand Up to Cancer*, in which he recalled the loss of his mother and sister (donate via *channel4.com/SU2C*).

Peter Davison and Katy Manning team up on *Pointless Celebrities*.

How Very Dare Who

Catherine Tate, who appeared on *The One Show* on 17 October, brings *The Catherine Tate Show Live* to London's Wyndham's Theatre from 7 to 19 January (book via *tinyurl.com/TateWynd*). **Bernard Cribbins** has two tracks, *Folk Song* and *My Kind of Someone*, on *Lost West End Revues*, which is released on 30 November by Stage Door Records.

Tennant Murder Thriller

David Tennant hosted *Have I Got News for You* on 9 November. He stars as Dan opposite Emily Watson in the murder thriller *Quicksand*, which is shooting in Crete next April. On 2 October David attended the Amazon Prime Showcase for **Neil Gaiman**'s *Good Omens*, in which he plays Crowley, at London's Curzon Mayfair (trailer at *tinyurl.com/DTOmens*).

David Tennant as Crowley in *Good Omens*.

Quickies

Peter Davison and **Katy Manning** were *Pointless Celebrities* contestants on 27 October. *Fisherman's Friends*, featuring **Noel Clarke** as Troy, arrives in UK cinemas on 3 December. Radio 2's *Happy Birthday Blue Peter* on 16 October referenced *Doctor Who* and included contributions from **Peter Purves**, who also appeared on *Good Morning Britain*. **Frazer Hines** will play Belle's Father in *Beauty and the Beast* at the Grimsby Auditorium from 12 to 29 December. **DWM**

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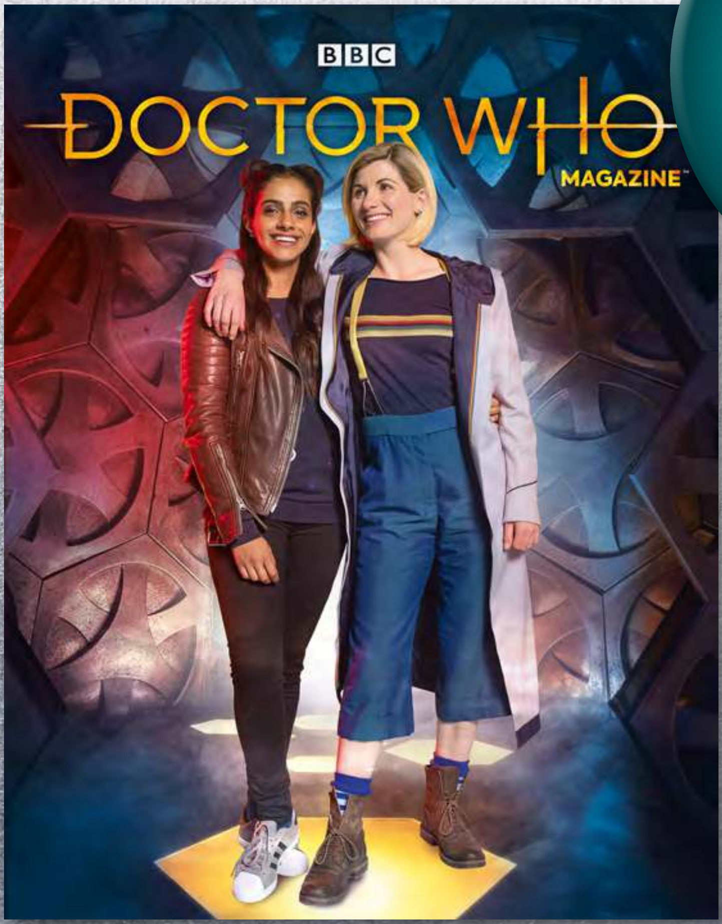

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Galaxy Forum

Your views on the world of *Doctor Who*...

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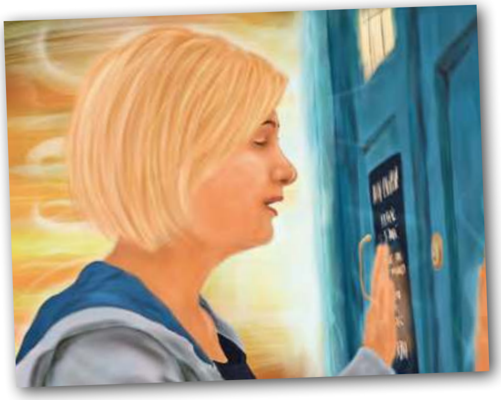
Galaxy Forum has got a lot of new *Who* to talk about. Here are your thoughts on *The Ghost Monument*, *Rosa* and *Arachnids in the UK*...

Space Race

JAMIE WHITE EMAIL
▶ *The Ghost Monument* was an absolute delight. The episode was filled with adventure and funny gags – plus the new opening title music and brand-new TARDIS interior, both of which were stunning!

OWEN LUCKHURST (24)
EAST LONDON
▶ I'm loving the new theme tune and opening titles. It has a 1963 sound and look to it but with an upbeat twist. The new TARDIS is beautiful inside and out. Me and Jodie Whittaker's Doctor share at least one thing in common... we both love custard creams!

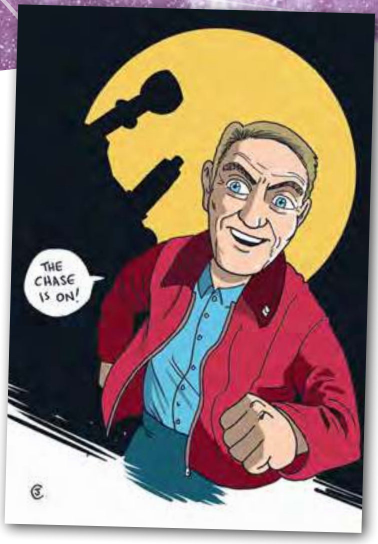

The Ghost Monument by Ryan Rigby.

DOUGLAS YANNAGHAS EMAIL
▶ The built-in translators in *The Ghost Monument* were a bit of a cop-out. It would've been a great bit of comedy to switch between the Doctor and her friends' perspective in order to show how much we take the TARDIS for granted. The Doctor having to translate everything while also dealing with a stressful and dangerous situation and getting generally irate would have been a lot of fun.

JOSHUA SCALES EMAIL
▶ The TARDIS being an ancient monument reminded me a lot of Big Finish's cracking *Short Trips* story *Rise and Fall*. The space race idea was really intriguing but it felt like a bit of a hurdle to get through so we can find the TARDIS at the end, rather than an engaging quest for said goal.

JACK OATES EMAIL
▶ *The Ghost Monument* provided signature *Doctor Who* charm. I loved the concept for the space race and the idea of a planet where everything is deadly. However, we didn't get to see enough of Desolation. I wanted to see more of what the scientists had created under order of the Stenza.

EOGHAN DALY (16) IRELAND
▶ *The Ghost Monument* has to be the most visually appealing episode to date! Everything from the locations to the CGI and sets felt real. I felt as though I was watching something like *Star Wars*. Director Mark Tonderai is a great new talent to add to the series.


THE CHASE IS ON!
Graham on the run, by John Cooper.

DAVID PEARCE EMAIL
▶ That's how to make *Doctor Who*! *The Ghost Monument* was a joy from start to finish. Art Malik was obviously having a ball. The Pythagoras joke and Venusian aikido were classic Pertwee. And the theme tune is gorgeous! Add to that the TARDIS' reunion with 'mummy' and it couldn't have been better.

Following their adventures on Desolation in the Twelve Galaxies, the Doctor and her new friends found themselves in 1955 Alabama, in *Rosa*...

Rise Up!

SAM JOHNSON YORKSHIRE
▶ No huge alien invasion that puts the universe in mortal peril, just one woman who refused to give up her seat on a bus. *Doctor Who* truly smashed it in telling a very honest version of Rosa Parks' story. *Rosa* is one of the best historical adventures in the show's history.

PAUL SMITH BIRMINGHAM
▶ What an incredible piece of television. *Doctor Who* has just bounded into new territory and explored racism in 1950s America in a respectful and powerful episode. All the actors were amazing, especially during the iconic bus scene at the end of the episode.

GARY JOHNSON
WELLINGBOROUGH
▶ After being a **DWM** reader for over 15 years I've never taken the opportunity to write in. *Rosa* has made me take the plunge! I think it was the best *Doctor Who* episode in years.

STAR LETTER

▶ **TOM ROWNTREE** EMAIL
It's hard to ignore the fact that *Rosa* was a hugely important and poignant reflection on racism. However, it was also outstanding in its presentation of *Doctor Who*'s new characters. We have now seen the new TARDIS team show off their shining individual characters as well as how they react to totally bespoke and unsettling situations. Bradley Walsh's performance in *that* bus scene was captivating and beautiful, while Tosin Cole's delight and wonder at meeting two heroes of the American civil rights movement dazzlingly illustrated Ryan's humanity and charm.

The Doctor (Jodie Whittaker), Yaz (Mandip Gill) and Graham (Bradley Walsh) protect Ryan (Tosin Cole) in *Rosa*.

Tom's letter wins him a copy of *The Phantom Piper*, the latest collection of comic strips from the pages of **DWM**. It's available now, RRP £14.99.

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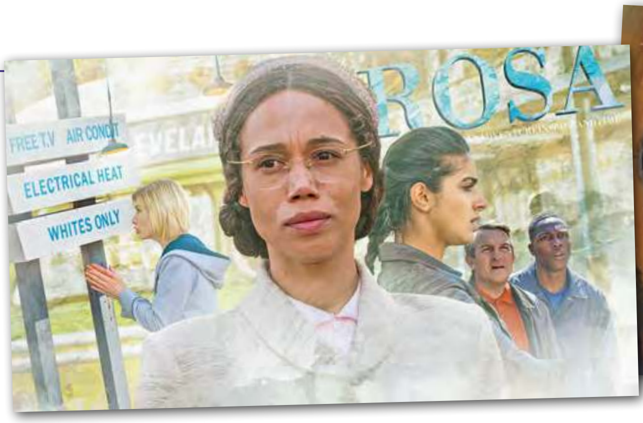
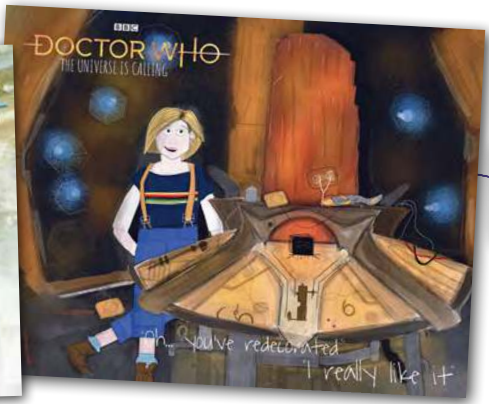

ROSA
FREE T.V AIR CONDIT
ELECTRICAL HEAT
WHITES ONLY

Rosa by Owen Ruthven.


DOCTOR WHO
THE UNIVERSE IS CALLING
Oh, You've redecorated
I really like it

New TARDIS, by Jack Newman.

RUSSELL BALDWIN EMAIL

▶ While I knew of the problems that America had with racism in the 1950s, I admit that I had no idea who Rosa Parks was until it was explained during the episode. So it was with great pleasure that I found myself still being educated by *Doctor Who*. Great to see that Sydney Newman's original premise for the show still exists 55 years on, not just for children, but for this 37-year-old man too.

SEAN HOPKINSON-DUNDERDALE LINCOLN

▶ For almost a decade now I've been trying to get my other half to watch *Doctor Who*. He always declines, preferring to look at his phone while I enjoy the Doctor's adventures. Anyway, during *Rosa* I noticed he wasn't looking at his phone but was sat intently watching the episode. The following day he said, "*Doctor Who* was good last night, wasn't it?" I'm pleased he was so engrossed by the episode; it meant he didn't catch me wiping tears from my eyes at such a beautiful piece of television.

IAN GRANGE EMAIL

▶ *Rosa* was a wonderfully put together episode – the locations, the costumes and the writing all successfully created the atmosphere of 1950s Alabama. But there was one thing that left me cold: the villain. He felt flat. I couldn't understand Krasko's motivation and he just didn't seem to be bad enough. Then it hit me. He was always going to play second fiddle to the real villains of the piece. The man in the street who slaps Ryan. The waitress. The sheriff. The bus driver. No futuristic time meddler with a vortex manipulator was ever going to be more of a threat to humankind than the bigotry and intolerance on display here.

POLICE PUBLIC CALL BOX

Chris Gardner's children in award-winning Halloween costumes – Rebekah (10) as a mash-up of Doctors and Benjamin (8) as the TARDIS.

STEVE TANNER EMAIL

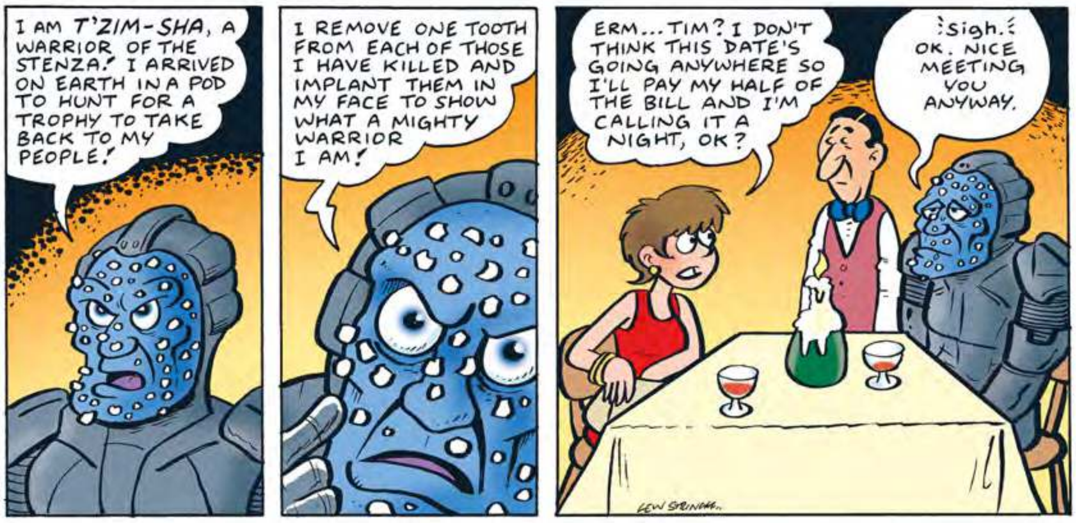
▶ *Rosa* did something the show rarely does – it showed us real monsters. No strange-faced aliens or CGI nightmares, but genuine terrible creatures in human form that existed not just in 50s Alabama but across the world, even today, unfortunately. *Rosa* was a disturbing conundrum: probably one of the least traditionally scary episodes ever made but at the same time definitely one of the most horrific.

SEAN COLLOM EMAIL

▶ *Rosa* may just be my favourite episode in the history of the show. The subject matter was so well handled that it made me cry. The episode was completely real and honest about the way things were in 1955 in Alabama. It is an episode I will be watching again with my children to help illustrate our history and open a discussion with them about racism in America. →

The Daft Dimension

BY LEW STRINGER


I AM T'ZIM-SHA, A WARRIOR OF THE STENZA! I ARRIVED ON EARTH IN A POD TO HUNT FOR A TROPHY TO TAKE BACK TO MY PEOPLE!
I REMOVE ONE TOOTH FROM EACH OF THOSE I HAVE KILLED AND IMPLANT THEM IN MY FACE TO SHOW WHAT A MIGHTY WARRIOR I AM!
ERM... TIM? I DON'T THINK THIS DATE'S GOING ANYWHERE SO I'LL PAY MY HALF OF THE BILL AND I'M CALLING IT A NIGHT, OK?
:sigh.: OK. NICE MEETING YOU ANYWAY.
LEW STRINGER

WHO TUBE

This issue's selection of *Who*-related videos...

▶ Jodie Whittaker reads a selection of fans' social media comments on the new series – including one from a previous Doctor! Go to: tinyurl.com/JodieComments

▶ Dressed as the Doctor and a Cyberman, Stacey Dooley and Kevin Clifton take to the floor on *Strictly Come Dancing* to perform the tango to the *Doctor Who* theme. Go to: tinyurl.com/StrictlyWho

▶ *Keep on Trying, You'll Do It!* (ft Graham) is a catchy remix of clips from *The Woman Who Fell to Earth* by fan composer 'Doctor Who Poop'. Go to: tinyurl.com/RyanRemix

POLICE PUBLIC BOX

▶ What do you get if you blend all 14 faces of the Doctor into one single image? Watch this video to find out... Go to: tinyurl.com/AverageWho

▶ Here's a rather lovely *Doctor Who* fan-made animation. It features the Ninth, Tenth, Eleventh and Twelfth Doctors along with their companions. Go to: tinyurl.com/AnimatedDoctors

Galaxy Forum

ON TWITTER...

@TWhoniverse I can't wait to give **Doctor Who Magazine** a read. This is the third issue in a row I've bought. I'm starting to get good at this!

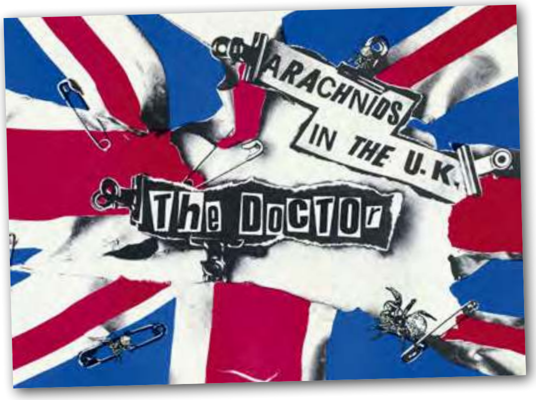
@grahamkw Sat on my rocking chair, very much enjoying Paul Kirkley's new series reviews in **DWM**.

@cathoderaytube Lovely reflections on the careers and lives of production designer Michael Pickwoad and actress Jacqueline Pearce in **DWM** 531. Pickwoad was a polymath design genius and Pearce was a delicious force of nature.

@RAEvans97 I enjoyed **DWM** 531's Time Team, although I'm rather disappointed that you didn't have them listen to the Go-Go's 1964 classic *I'm Gonna Spend My Christmas with a Dalek*.

@AuntieDrJo Always loved the **DWM** comic strip and, in my younger days, always felt a warm glow when the new Doctor turned up (*The Shape Shifter* or *Cold Day in Hell* we're talking about). Got issue 531 yesterday with the Thirteenth Doctor's strip and that glow's still there.

→ I am a teacher, and I utilise *Doctor Who* when I can to illustrate lessons on many subjects. *Rosa* is an episode I will be incorporating into lessons about Rosa Parks and civil rights in America, as it honestly portrays the period and includes hard discussions about racism and an education about what happens after the events in the story.



Lewis Lee-Grant's *Arachnids in the UK* poster.

Dave Johnson took this picture of the *Arachnids* location recording in Sheffield.

ANDREW STORR YORK

As a white man living in a mostly white town in the 21st century I don't encounter a lot of racism. This episode was a history lesson and a cautionary tale. I was worried at one point that, in order to preserve history, Graham would have to become James Blake. Fortunately not. The pained looks on the Doctor and Graham's faces as they let history unfold was unlike anything I've ever seen in *Doctor Who* before.

JASPREET SINGH EMAIL

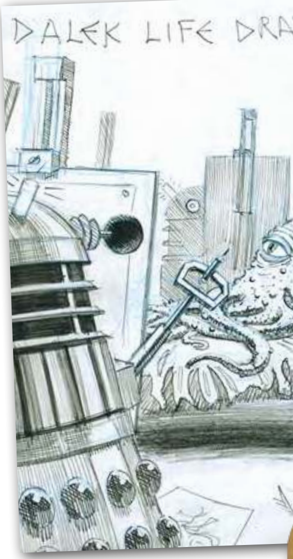
Well done to Trevor White, the actor who portrayed the infamous bus driver James Blake – he managed to make me hate him! This episode touched upon a subject which is very relatable to me. Being of South Asian ancestry and of the Sikh faith, I was able to relate to Yasmin's struggle.

JON COX EMAIL

I was anxious that this episode might trivialise a serious event in American history and introduce daft science-fiction ideas into a time of real suffering. However, the writers, Malorie Blackman and Chris Chibnall, navigated this event carefully with real heart and gut-wrenching moments.

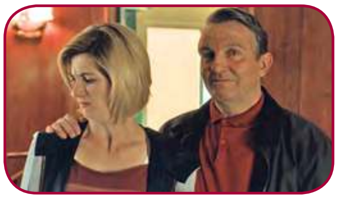
MARK SENIOR MERSEYSIDE

Peerlessly written, flawlessly acted and with a timely message about why we should be focusing on what brings us together rather than what sets us apart. Great art.



Dalek art school by Owen Claxton.

A Davros cake for Ian Tullie's son.



Graham gets too close for comfort.

NICOLA JOHNSON EMAIL

There was a moment in *Rosa* that made me laugh out loud: the expression on the Doctor's face when Graham puts his arm round her shoulder. It was like a child's expression of "Ewww, what's that?!" It was over in an instant so if you could print a picture of it I would be so grateful.

Happy to oblige! Now, who's scared of spiders?

Eight-Legged Freaks

MARTIN PARSONS NOTTINGHAM

Arachnids in the UK was exactly the kind of Sunday evening crowd-pleaser that will create a new generation of *Doctor Who* fans – phobia-triggering monsters, a big fun villain and a TARDIS team who you just want to hang out with. That being said, I wish there'd been a bit more creeping around in the dark!

DAVE HOVER LEICESTER

Chris Chibnall should have just called this week's episode *The One with the Giant Spiders* – that's all anyone I know is referring to it as. The spiders were amazingly well realised and true to life.

COLIN MOORE BOSTON

I started watching *Doctor Who* in 1983 and *Arachnids in the UK* was the first time I actually wanted to hide behind a couch. Of course, only the Doctor could have me feeling bad for a giant mutant spider by the end. The episode was creepy but the humour was spot-on. And Bradley Walsh as Graham was excellent, haunted by the loss of his wife. Jodie Whittaker was also terrific, especially when she looked heartbroken at the idea of travelling by herself again.

FINIGAN RASCH (19) GERMANY

There was a great balance of humour and seriousness in this episode. And the ending was so emotional. At first I didn't understand why the Doctor was challenging the others about coming with her... but then I remembered what happened to Bill Potts!

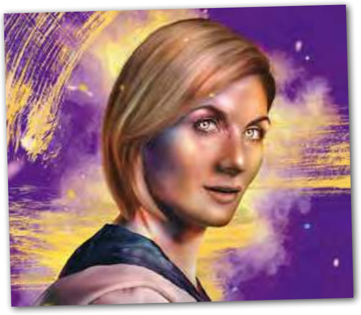
DAN OPIE BRISTOL

A great little romp! All in all, a perfect creepy adventure for Halloween. Very like 1973's *The Green Death* in parts, which is always a good thing. And that ending was very sweet. Loving this Team TARDIS!

DAVE JOHNSON SHEFFIELD

Thank you Chris Chibnall for bringing *Doctor Who* to my hometown of Sheffield this series. Back in February I was lucky enough to see the opening scenes of *Arachnids in the UK* being filmed outside Park Hill flats. Seeing the Doctor and her friends in costume coming out of the real TARDIS was the realisation of a childhood dream! It was a lovely scene and *Arachnids in the UK* is my new favourite episode. Definitely a 10/10!

Series 11 continues on Sunday nights on BBC One. Keep sending your artwork, reactions and comments to dwm@panini.co.uk! **DWM**



A digital painting of the Doctor by Kathryn Gibson.

Public Image

Jodie Whittaker's first episodes as the Doctor got Series 11 off to a strong start...

Compiled by **TOM SPILSBURY**

The Woman Who Topped the Ratings

Something extraordinary is happening.

Very occasionally, the television world is shaken by an unexpected smash hit, BBC One's six-part drama-thriller *Bodyguard* being a recent example. But TV shows that have already been around for a while – 55 years in *Doctor Who*'s case – don't tend to suddenly increase their audience by 60 per cent from one series to the next, bouncing to the very top of the TV charts.

As we know, however, *Doctor Who* isn't an ordinary TV show.

Jodie Whittaker's debut, *The Woman Who Fell to Earth*, was watched by almost 11 million viewers in the UK alone within one week. We'll get to the nitty-gritty in a moment, but that stat makes it the highest-rated episode of *Doctor Who* for almost five years, since Matt Smith bowed out to an audience of 11.14m at Christmas 2013. It's also the highest-rated regular (ie, non-Special) episode of *Doctor Who* since it returned in 2005. Even Christopher Eccleston's debut, *Rose*, which relaunched the show in a blaze of publicity, had a consolidated rating of 10.81m. Within one week, *The Woman Who Fell to Earth* was seen by **10.95 million**.

Long-term readers of *Public Image* will know that it's increasingly tricky to compare and contrast TV ratings from different eras. When Tom Baker's Doctor made his debut to 10.8m viewers in *Robot* Part One on 28 December 1974, those people were all watching live, on the night. By 2005, *Rose*'s comparable 10.81m was formed by 9.94m watching as it was broadcast, with another 0.87m watching within a week. These days, a bigger proportion of TV viewers, particularly for drama, are catching up in the days and weeks after a programme's first transmission. *The Woman Who Fell to Earth* wasn't watched by 10.96 million people simultaneously – in fact, 5.68m watched live on Sunday 7 October, while 2.59m saw it later that night, with the remainder catching up over the following week.

Showrunner Chris Chibnall in Sheffield at the world premiere of *The Woman Who Fell to Earth* on 24 September.

Since we reported how Peter Capaldi's final episode was seen by 7.92m viewers within a week (see **DWM** 522), there have been some changes to the way ratings are compiled. BARB (the British Audience Research Board) launched 'Project Dovetail' in September, in an attempt to reflect more accurately what viewers are watching – and more specifically *how* they're watching. Up to now, the figures BARB has published have been comprised of viewers who watched shows on their televisions. For example, when we reported that last year's series-opener *The Pilot* was seen by 6.68m people within a week, all those viewers were watching on a TV, and anyone who watched on a computer/laptop, tablet or smartphone wasn't included in that total. Project Dovetail has been a long time in the pipeline, but BARB now publishes figures which include all viewers in an amalgamated total: the 'four-screen rating'.

How much difference does this make? Well, in 'old money', *The Woman Who Fell to Earth* had a rating of 10.54m – the jump to 10.95m accounts for an additional 234,367 watching on a PC or laptop, 103,767 on a tablet and 80,131 on a smartphone. In other words, there were just under 420,000 viewers who wouldn't have been counted at all before Project Dovetail launched. In truth, it's not a huge number compared to those watching on a good old-fashioned telly, but it's worth noting. In fact, those extra viewers made all the difference, as they helped *Doctor Who* leap ahead of *Strictly Come Dancing* to become the top-rated programme on British television for the entire week. Saturday's *Strictly* had 10.71m viewers on TV alone (ahead of *Doctor Who*), but increased to 10.88m when its own non-TV viewers were added (just behind the Doctor's four-screen rating).

In years gone by, it's been frustrating to know that some viewers were unaccounted for, so this is a very pleasing development. It means, for example, that last year's run of *Doctor Who*, which had an official weekly average of 5.45m, might have been watched by 5.8m or so, had Project Dovetail been up and running back then. Going further back, the effect might have been even more pronounced, because the BBC iPlayer was →

TOP 10 UK PROGRAMMES

WEEK COVERING 1-7 OCTOBER 2018

Pos	Programme (channel, day)	Rating (millions)
1	Doctor Who: The Woman Who Fell to Earth (BBC One, Sun)	10.95m
2	**Strictly Come Dancing** (BBC One, Sat)	**10.88m**
3	**Strictly Come Dancing: The Results** (BBC One, Sun)	**9.91m**
4	**The Great British Bake Off** (Channel 4, Tue)	**8.91m**
5	**Coronation Street** (ITV, Mon)	**7.80m**
6	**Coronation Street** (ITV, Wed)	**7.51m**
7	**Coronation Street** (ITV, Mon)	**7.50m**
8	**Coronation Street** (ITV, Fri)	**7.29m**
9	**The Apprentice** (BBC One, Wed)	**7.07m**
10	**Coronation Street** (ITV, Fri)	**6.99m**

All ratings in this chart are consolidated figures, taking in 'live' viewers and recordings watched on televisions and other devices within seven days of transmission. The figures do not include repeat broadcasts, but do include +1 channels.

NEW DOCTOR DEBUT RATINGS

Doctor (year)	Episode	Rating (millions)	Chart position
William Hartnell (1963)	**An Unearthly Child**	**4.4m**	114th
Patrick Troughton (1966)	**The Power of the Daleks** Episode One	**7.9m**	44th
Jon Pertwee (1970)	**Spearhead from Space** Episode 1	**8.4m**	54th
Tom Baker (1974)	**Robot** Part One	**10.8m**	25th
Peter Davison (1982)	**Castrovalva** Part One	**9.1m**	54th
Colin Baker (1984)	**The Twin Dilemma** Part One	**7.6m**	55th
Sylvester McCoy (1987)	**Time and the Rani** Part One	**5.1m**	71st
Paul McGann (1996)	**Doctor Who**	**9.08m**	15th
Christopher Eccleston (2005)	**Rose**	**10.81m**	7th
David Tennant (2005)	**The Christmas Invasion**	**9.84m**	9th
Matt Smith (2010)	**The Eleventh Hour**	**10.08m**	3rd
Peter Capaldi (2014)	**Deep Breath**	**9.17m**	2nd
Jodie Whittaker (2018)	**The Woman Who Fell to Earth**	**10.95m**	1st

Radio Times
6–12 OCTOBER 2018

→ initially accessible only on a computer, whereas, more recently, smart TVs can access iPlayer directly. We'll never know for certain how it might have affected the past, but it's a very welcome move for the present.

With explanations out of the way, we can marvel at what an extraordinary achievement this is for *Doctor Who*. *The Woman Who Fell to Earth* can lay claim to the largest rating for any new Doctor – although we should bear in mind that previous high-rating episodes such as Matt Smith's debut *The Eleventh Hour* (10.08m in 2010) or Peter Capaldi's *Deep Breath* (9.17m in 2014) were broadcast in an era when online views weren't counted in the total, and there were high-rating repeats on BBC Three, which also weren't added.

> *The Woman Who Fell to Earth* can lay claim to the largest rating for any new Doctor.

Unofficial estimates put *The Eleventh Hour* at over 12 million across all platforms within a week, and *Deep Breath* at 10.8m – close to the official 'all-in' figure now recorded by Jodie Whittaker. Both these episodes (and all the others, of course) have been seen by many more viewers since, so it's difficult to say for sure how many people have watched any given story – even if it's fun to speculate.

By topping the weekly TV chart, *The Woman Who Fell to Earth* has done something which only four previous episodes have managed in *Doctor Who*'s entire history – the others being 2008's *Journey's End*, 2009/10's *The End of Time* (both parts), and 2013's *The Day of the Doctor*. It's also only the 13th episode (out of 145) to officially break ten million since 2005.

It's always difficult to follow a success, but *The Ghost Monument* delivered a stunning rating in its own right a week later. With a four-screen total rating of **9.00m** (ie, 8.67m on televisions and 0.33m on other devices), the episode hit number four on the weekly TV chart, behind the weekend's two *Strictly* editions and Channel 4's *The Great British Bake Off*. Incredibly, *The Ghost Monument* is one of five 'mid-series' episodes (ie, not Specials or season-openers) since 2005 to have officially reached nine million, after *Tooth and Claw*, *Rise of the Cybermen*, *The Fires of Pompeii* and *Journey's End*. The good news continued with the third episode, *Rosa* – seen by **8.41m** (8.09m on televisions, 0.32m on other devices) and placed once again at number four, behind the same top three.

One factor assisting *Doctor Who*'s ratings rise is the move to Sunday nights. While last year's series delivered good figures, it was becoming increasingly clear that people weren't staying home to watch on transmission. *Doctor Who*'s live ratings averaged just 2.7m during the 2017 run, with three million more catching up later. By moving to Sundays, *Doctor Who* has maximised its potential to be seen by the so-called 'casual viewer', as there's a larger audience at home, and more than four million are now watching live. It was a bold move, and it's paid off handsomely.

DWM will keep you updated on the fortunes of the show as it progresses. Early indications suggest we could be looking at the highest-rated series of *Doctor Who* this century... **DWM**

HIGHEST DOCTOR WHO RATINGS SINCE 2005

	Episode	Transmission date	Rating (millions)	Chart position
1	**Voyage of the Damned**	25 Dec 2007	**13.31m**	2nd
2	**The Next Doctor**	25 Dec 2008	**13.10m**	2nd
3	**The Day of the Doctor**	23 Nov 2013	**12.80m**	1st
4	**The End of Time** Part Two	1 Jan 2010	**12.27m**	1st
5	**A Christmas Carol**	25 Dec 2010	**12.11m**	3rd
6	**The End of Time** Part One	25 Dec 2009	**12.04m**	1st
7	**The Time of the Doctor**	25 Dec 2013	**11.14m**	3rd
8	**The Woman Who Fell to Earth**	7 Oct 2018	**10.95m**	1st
9	**Rose**	26 Mar 2005	**10.81m**	7th
10	**The Doctor, the Widow and the Wardrobe**	25 Dec 2011	**10.77m**	3rd
11	**Journey's End**	5 Jul 2008	**10.57m**	1st
12	**The Waters of Mars**	15 Nov 2009	**10.32m**	5th
13	**The Eleventh Hour**	3 Apr 2010	**10.08m**	3rd
14	**The Snowmen**	25 Dec 2012	**9.87m**	7th
15	**The Christmas Invasion**	25 Dec 2005	**9.84m**	9th
16	**Planet of the Dead**	11 Apr 2009	**9.74m**	5th
17	**The Runaway Bride**	25 Dec 2006	**9.35m**	10th
18	**Tooth and Claw**	22 Apr 2006	**9.24m**	10th
19	**Rise of the Cybermen**	13 May 2006	**9.22m**	6th
20	**Deep Breath**	23 Aug 2014	**9.17m**	2nd

All figures: BARB *www.barb.co.uk*

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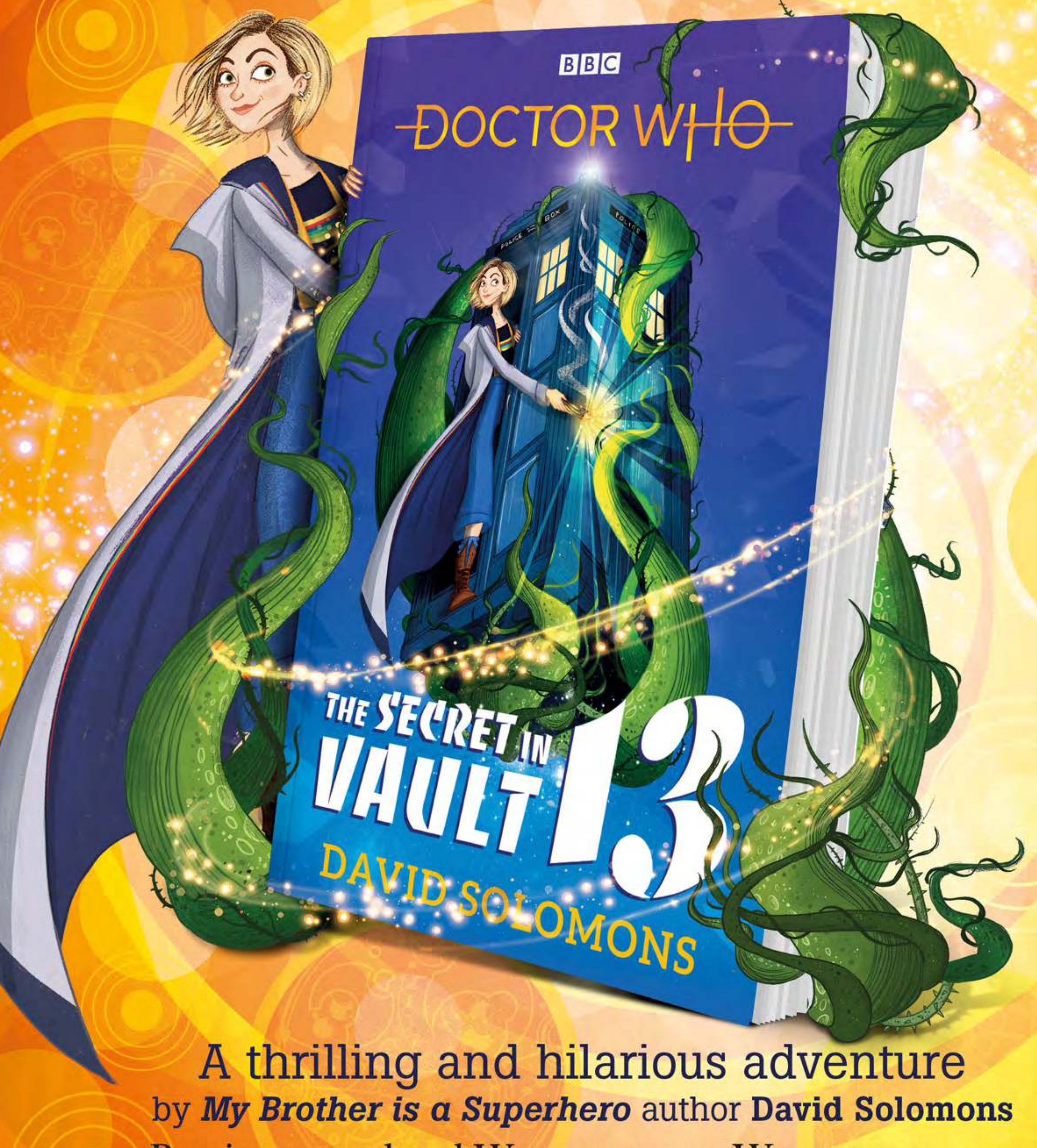
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Top of the Bill

Police probation officer Yasmin Khan is one of *Doctor Who*’s newest recruits. Mandip Gill took a big risk to win the part…

Interview by **EMILY COOK**

“Come into my humble abode.”

Mandip Gill is standing at the door of her trailer and inviting **Doctor Who Magazine** to come in from the cold. Today the cast and crew are out on location at Canada Lake in South Wales. It’s a stunningly picturesque setting but the weather is *freezing*.

“It’s not gonna get any warmer in here, I’m afraid,” says Mandip. She’s right. However, there’s a stick of incense burning, creating a cosy atmosphere as the earthy scent of sandalwood fills the room.

“I’m never good with the cold,” Mandip tells us. “We’ve had some tricky night shoots with cranes, really strong winds and freezing weather. I play a game: would you rather… work in South Africa for six months where it’s really hot, or just three months in Iceland? I would *not* go to Iceland,” she says, laughing. “The costume department are so good; they give me so many hot pads and hot water bottles and whatnot, but it’s just my feet – they don’t get warmed up till you’re finished. I couldn’t get any more socks in here if I tried!”

But, as Mandip says, it’s worth putting up with extreme weather conditions and an intense shooting schedule for something like *Doctor Who*. “I turned down other jobs because I really wanted this. It was the biggest gamble. The hardest part about the audition process was that there was a six-week gap between the first audition and the second. You think, ‘Surely I’m going to hear back.’ And then you don’t. I knew it was going to be a long wait but in that time you just don’t know whether or not it’s not going to go your way. A lot of opportunities came up while I was waiting but my heart was set on *Doctor Who*.”

Secrecy surrounded Mandip’s first auditions for *Doctor Who* – at this point in pre-production the show had a codename and she wasn’t aware she was up for a character that was destined to become a regular. At her second audition Mandip performed alongside Jodie Whittaker in front of executive producers Chris Chibnall and Matt Strevens, and casting director Andy Pryor. “It was a really chilled vibe. And I have to say, hats off to Jodie – she played such a big part in making me feel at ease. It was like she was really rooting for you. She probably did it for everyone, but I think it’s a great way to be.”

Mandip’s audition gamble paid off and she won the part of Yasmin Khan, a young police probation officer. “I was at a wedding with all my family the day it was announced,” she remembers. “They always ask me, ‘What are you working on at the moment?’ I’d just done another BBC series in Leeds so I was able to talk about that. But then I got a message to say my part in *Doctor Who* was going to get released later that evening. My agent contacted →

Below left: Our first glimpse of Mandip Gill as Yasmin Khan was in the teaser trailer shown on 15 July 2018.

Bottom left: Recording in the heat of South Africa for *The Ghost Monument* (2018).

Below right: Graham (Bradley Walsh) and Yaz search a junk planet in *The Tsuranga Conundrum* (2018).

Below: Yaz hears worrying noises from behind a wall in *Arachnids in the UK* (2018).

> “A lot of opportunities came up while I was waiting but my heart was set on *Doctor Who*.”

Mandip Gill

Right: Ryan (Tosin Cole), Yaz and Graham follow the Doctor (Jodie Whittaker) to her TARDIS in *The Ghost Monument*.

→ me to say, 'I think you should turn your phone off.' I was like, 'No one's going to be messaging me about it,' so I left it on. But when I caught up on all the social media, I was like, 'Wow, this is impressive!' Pearl Mackie even tweeted me and Tosin when it was released, which was really nice of her.

"I know *Doctor Who* is really big," Mandip continues. "My brother-in-law is a huge fan. He's always there on Christmas Day, sat waiting for *Doctor Who*. He's watched every episode. When I first got the part he was like, 'What does TARDIS stand for?' But I knew because I'd done my research.

"I watched a lot of Jenna Coleman and Karen Gillan's stuff before and during the auditions because it's all easy to get hold of. I wanted to know how they were acting, so I didn't go into it too blind. And I watched some of Pearl's series because I wanted to see what went directly before me."

There's a knock from outside and the door opens to reveal Jodie Whittaker. "Oops! Sorry babe. Are you doing an interview?" Mandip laughs and Jodie says, "Have you had your lunch yet?" Mandip replies, "Do you want me to come and eat with you? Is that why you asked?" Jodie's grin says yes. "I bully her into eating with me," adds Jodie. "See ya later!" The door swings shut.

"Yeah... Jodie makes me eat with her," Mandip confirms. "She's so inclusive, she never leaves anybody out. I've learned so much from working with her. Jodie's been in the business for ages and I think it's so easy to just walk in and do your own thing, but she's still so polite and friendly to everyone.

"Another thing: Jodie's very eco-conscious. She knows that on set you get through loads of coffee cups, so she bought everyone reusable cups to help the environment. She came into my trailer and was like, 'I bought you a little present so we don't have to keep using cups. Also, this one's non-drippy.' She had water in it and she turned it upside-down to demonstrate, but she'd left it open so it all came out!" Mandip laughs at the memory.

"Jodie's hilarious – she's got to be one of the funniest women I've ever worked with. Honestly, she's proper brilliant. She's so kind and giving and just really normal. I'm so happy and fortunate that I get to work with her. And I think, 'You know what, *I'm* going to be that person.' One day, I'm going to be Jodie."

> **"Jodie's hilarious – she's got to be one of the funniest women I've ever worked with."**

Like Jodie, Mandip is keeping her natural Yorkshire accent for *Doctor Who*. "Maybe it's my accent, but I find I often play a lot of streetwise, feisty characters. I wanted Yaz to be really different. I would describe her as a likeable character – I think you can be feisty and also likeable. She stands up for what she cares about and is really up for a challenge. I'd like to think she's fun and quite witty. She's got a little bit of a mouth on her too actually, but only when it's needed. As a police officer she must be able to monitor what she says.

"To begin with Yaz doesn't completely understand what's going on, which

Below left: Yaz in civvies in *The Woman Who Fell to Earth* (2018).

STRANGERS ON A TRAIN

If you were sitting next to Mandip Gill on a train you'd realise. Wouldn't you...?

"I was sat on the train on the way to Wales and a lady was reading Doctor Who Magazine," Mandip recalls. "She turned the page and it had loads of pictures of us. She was talking to me about being such a big fan of *Doctor Who*. She said she'd been to the Experience in Cardiff and everything. I was sitting right next to her and I was like, 'She doesn't even know! She hasn't realised.' And I never said anything. I mean, she was sat there with a picture of me right in front of her. I looked different in the pictures because they were from old projects, but I thought, 'Is this really quite rude that I've not mentioned who I am and she's saying that she's such a big fan?'"

Back in 2012, Mandip made her television debut as Phoebe Jackson in *Hollyoaks*. Since then it would appear she's managed to maintain a certain degree of anonymity. "I used to get recognised a bit for things that I'd done previously but when I lived in London I could always stand around in my dad's newsagents when I needed to. My agent was like, 'You can't do that anymore, you'll get recognised.' I said, 'Nah, nah, I probably can.' I can get away with it because I look really different off the screen, that's the thing."

Below right inset: Mandip played Phoebe McQueen in the Channel 4 soap *Hollyoaks* from 2012-15.

I think is needed, because if there are new people watching, they wouldn't have a clue either. I wanted her to be a real and relatable character, so to begin with she's very worried about being able to get home if she wants to. She initially doubts the Doctor, but then she sees it with her own eyes, and she's like, 'Well, it must be true!' and she's really up for it."

By episode three, *Rosa*, Yaz is definitely finding her feet. "Me as well," says Mandip, "because we're both on this journey together. I feel much more comfortable on set and I'm starting to find there are loads of different sides to the character: some days she might have a bit more attitude and be a little bit sassy, and the next day she might be a little bit more laid-back. For me it's about trying to find those different dynamics and layers that make her a fully rounded person."

Having previously appeared in the medical dramas *Doctors*, *The Good Karma Hospital* and *Casualty*, Mandip has worked alongside her fair share of doctors. Of course this was no preparation at all for *Doctor Who*. "I've never done work like this before so I didn't know what to expect. I didn't know how big the aliens were going to be, whether they were going to be there in front of me, whether I had to make it up…"

Acting to something that's not there is one of the biggest challenges. "It's hard to know if you're pitching it right. You trust that the director would say, 'You haven't done enough,' or, 'It's too much.' But the fear is you'll look back and you're the only one who's really over the top. Like, 'Wow, I look like I was chased by a dinosaur and these guys weren't!' But if I can react believably and find the truth in these bizarre and chaotic situations then my job's done. I need to work on my run, though. It's not a good look. Every time I see it I think I need to be more decisive and dynamic. I'm just like a hot mess."

Among this series' bizarre and chaotic situations are some particularly poignant stories. "*Rosa* and our Partition story [*Demons of the Punjab*] are my favourite episodes. I think they mix aliens, drama and historical events really well. And they're educational. I don't remember learning about Rosa Parks at school, which I'm quite shocked about because it's a really important story that needs to be told and retold. If I didn't learn about it at school then there are probably a lot of other people who don't know this story.

"Partition isn't on the curriculum," Mandip adds. "Being Asian I do know a lot about it, like the dates and what happened. My family talks about it all the time, especially when it comes to the 17th of August. We all pass messages around." Mandip is referring to the events of →

Top left: Yaz has a reflective moment in *The Woman Who Fell to Earth*.

Top right: In 2016 Mandip played Shazia Amin in six episodes of the BBC One soap *Doctors*.

Above right: Mandip as Padma Kholi in *The Good Karma Hospital* (2017).

Left: The TARDIS team experiences India's troubled history at first hand in *Demons of the Punjab* (2018).

THE
DWM
INTERVIEW

Mandip Gill

Above left: Yaz meets Hasna (Shaheen Khan) in *Demons of the Punjab*.

Above right: There's a Nardole in Mandip's shower! Photo © Emily Cook.

Below inset: Beware of the spider...

> **"This episode feels very personal for me. I know about Partition from an Indian perspective."**

→ August 1947, when British India was partitioned into two independent nations to reduce the conflict and bloodshed between Hindus and Muslims; Pakistan would contain the mainly Muslim regions of India while India retained the regions with a Hindu majority.

"This episode feels very personal for me," says Mandip. "I know about Partition from an Indian perspective and how much the Hindus had to fight to make it out of Pakistan. My grandma had to move to the Indian side. She had a tattoo to prove she was Indian. If they hadn't believed her, she'd have lived in Pakistan. In *Doctor Who* I'm playing a Muslim character, so I needed to know it from the other perspective. To be honest, though, it's not that different. People got lost on both sides and whichever side you're on, you're still human. So I didn't have to do too much research in that sense."

In *Demons of the Punjab* we revisit Yaz's family and meet her grandmother. ("We say 'nani', which means your mum's mum.") It's Nani Umbreen's birthday and she gives her old watch to Yaz as a keepsake. "Yaz assumes this watch was a gift from her granddad. But when they get in the TARDIS and go to explore her nani's background they end up in India and there's a huge revelation about where this watch comes from. It belonged to her nani's first husband who was a Hindu guy. There's an underlying love story where two people from opposite sides can't be together. Some people might think that's extreme and you can marry who you want – well, you can't. I know people who are going through that. That's not 1947, that's happening now. We're still not allowed to marry who we want. And so the episode feels truthful and grounded. It's not too far from my life."

The story is also close to home for its writer, Vinay Patel. "Vinay likes to explore his family's past and his culture and how he got to where he is now," Mandip explains. "So it's a very personal episode for him. And for a lot of Asian people, it's their story as well. But whether you're Asian or not, whether you're in 1947 or 2018, themes of love and family are things everybody can relate to.

"I think it's a beautiful episode. Not only in the way it looks, but also because it tells a very important story. You know, there are still tensions between the two sides in 2018. I think this episode will teach people why. Hopefully we can learn from it and get over our differences."

It's lunchtime, but before we leave, Mandip warns, "Don't look in my bathroom!" Erm, Mandip – why is there a life-sized cut-out of Nardole in your shower? She laughs. "Jodie put him in here. I don't know where he came from but he stays there. It scares me all the time. 'There's a man in the shower! Oh wait...' I really should move it but I never do."

Back outside, the weather is still uncomfortably cold and the frost is biting through two pairs of gloves. "Here, you can have these hand-warmers – I have loads. They're new so they'll keep your fingers warm all day."

And they did. **DWM**

WEB OF FEAR

Warning: if you're scared of spiders you may not want to read on.

"I've got to tell you what happened to Mandip when we were doing episode four," says Jodie Whittaker, recalling *Arachnids in the UK*. "It is the funniest thing. We were all sat in my trailer playing Heads-Up when we had a really long break, and all of a sudden a false widow fell out of the top of the trailer and landed on her [*tinyurl.com/MandipSpider*]. She screamed, 'HELP! HELP! HELP! IT'S ON MY LEG!!!' This *huge* spider landed on her leg and she absolutely lost it. Then I threw myself over the table." Jodie propels herself out of her seat to re-enact her rescue.

"I was so over the top," says Mandip, laughing. "But to be fair, I would've reacted like that every single time. When we started doing the spider episode, I said that one of my biggest fears would be a spider falling from the roof and laying eggs in my hair. And it happened. I was just sat there and this big false widow made a cobweb across my legs. It was so disgusting. Scariest monster of the series!"

BBC

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STILL LIFE

The Doctor's latest incarnation has been immortalised in wax. On 18 October **DWM** attended the figure's unveiling...

Feature by **JOHN FREEMAN**

Madame Tussauds Blackpool has launched a new *Doctor Who* area, including a wax replica of the Thirteenth Doctor. And this represents just the start of a long-term relationship between the BBC and the popular Lancashire attraction.

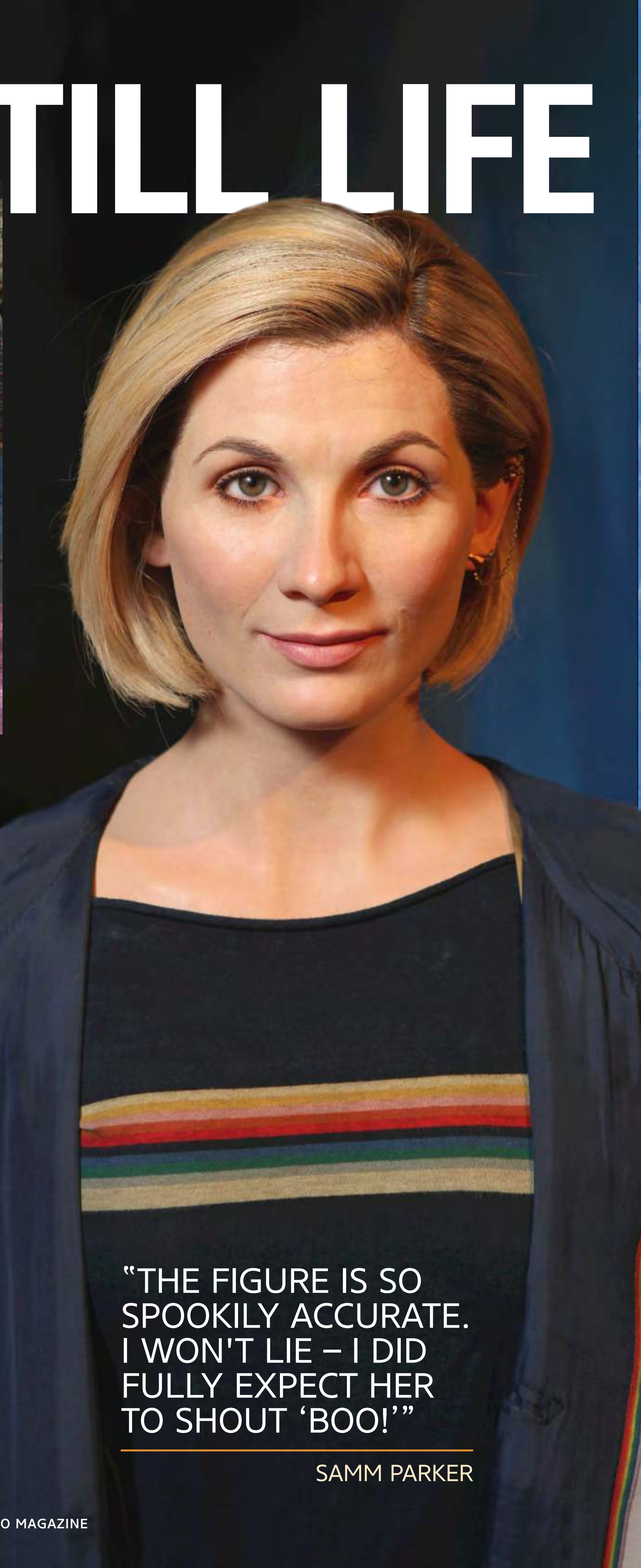
Blue Peter presenter Radzi Chinyanganya was on hand to cover the launch of the event, as children armed with replicas of the latest sonic screwdriver had great fun pretending to be part of *Doctor Who* in front of a green screen where photographs could be taken.

Kate Shane, head of Cluster Attractions in Blackpool, opened the evening with a promise of further additions to the exhibit, which will hopefully prove as popular as the recently added Marvel Superheroes area. At present, however, exactly what's being planned is still under wraps.

Doctor Who fans – including a dedicated Davros and Thirteenth Doctor cosplayers – were also at the opening for the new immersive area, which includes an impressive sculpt of Jodie Whittaker's Doctor (with the wax figure's clothing overseen by *Doctor Who* costume designer Ray Holman) and the TARDIS in a forest setting. The Doctor's head was created by principal sculptor Stephen Mansfield, whose team looked after the entire figure throughout its production. Prior to working for Madame Tussauds, Stephen's visual effects creations featured

Top: Young visitors admire the model of the Doctor...

Above: ... and her sonic screwdriver.



Right: The wax figure was created by Stephen Mansfield and his team.

Exhibit photos © Jason Lock.

> "THE FIGURE IS SO SPOOKILY ACCURATE. I WON'T LIE – I DID FULLY EXPECT HER TO SHOUT 'BOO!'"
>
> SAMM PARKER

prominently during the Sylvester McCoy years of *Doctor Who*.

Jodie was very involved with the creation of the figure, attending a sitting and ensuring every detail had been perfectly replicated. Speaking prior to the launch, she said, "It's an incredible honour to become part of the Madame Tussauds family. They've done such an amazing job."

Long-time fans will recall that Blackpool was the location for a much-loved dedicated exhibition between 1974 and 1985. David Boyle and Julie Whitfield, who ran the exhibition, were both at the event and were delighted to see *Doctor Who* returning to Blackpool. "I had a lovely time," says Julie. "Matthew Titherington, Tussauds' general manager, took the trouble to speak personally with David. The location of the *Doctor Who* area on the ground floor was an added bonus, given that David is now confined to a wheelchair. The film running on a continuous loop at the entrance was a good idea, too. I would think at peak times there could be a queue for the Jodie Whittaker statue and TARDIS. The choice of four backdrops [for visitors to have their photos taken in front of] was another good idea. A great finishing touch would be the *Doctor Who* music."

Is there anything else Julie would like to see added to the area? "As *Doctor Who* appeals to all age groups, I think the exhibits would have to represent a cross-section of the different decades or Doctors," she replies. "David and I would love to see Bessie and the Fourth Doctor on display. I guess we're a little biased as we're lucky enough to own a rather battered replica of the car, which we take out in the local carnivals near our home in Lytham. When the *Doctor Who* exhibition was open, both the genuine Bessie and our replica were very popular with visitors."

Doctor Who fans at the event were similarly effusive about the new display. "The Thirteenth Doctor looked so much like the original," says Kathryn Brissenden. "I really liked the green-screen area and posing with the props."

"I thought the wax figure of Jodie was excellent," enthuses Paul Pickford. "I sent a copy of a photo of me posing with the waxwork to a friend of mine and it was good enough to convince him that I'd met the real deal!"

"The figure is so spookily accurate," agrees Samm Parker. "I won't lie – I did fully expect her to shout 'Boo!'"

"It would be nice to see some additions in future," adds Paul. "Maybe her companions and some more human adversaries, such as Missy. I've got many fond memories of attending the old *Doctor Who* exhibition in Blackpool; visiting it was one of the highlights of my childhood summers. I hope the display grows. Blackpool and the Doctor are a good fit, somehow."

As for the Tussauds team themselves, their favourite part is when you first walk through the forest. "When the TARDIS starts to be activated, it's a really surprising moment and massively exciting for any *Doctor Who* fans," says one spokesperson. "Especially when they see the new blue light on it and know it's the actual one used in Series 11." **DWM**

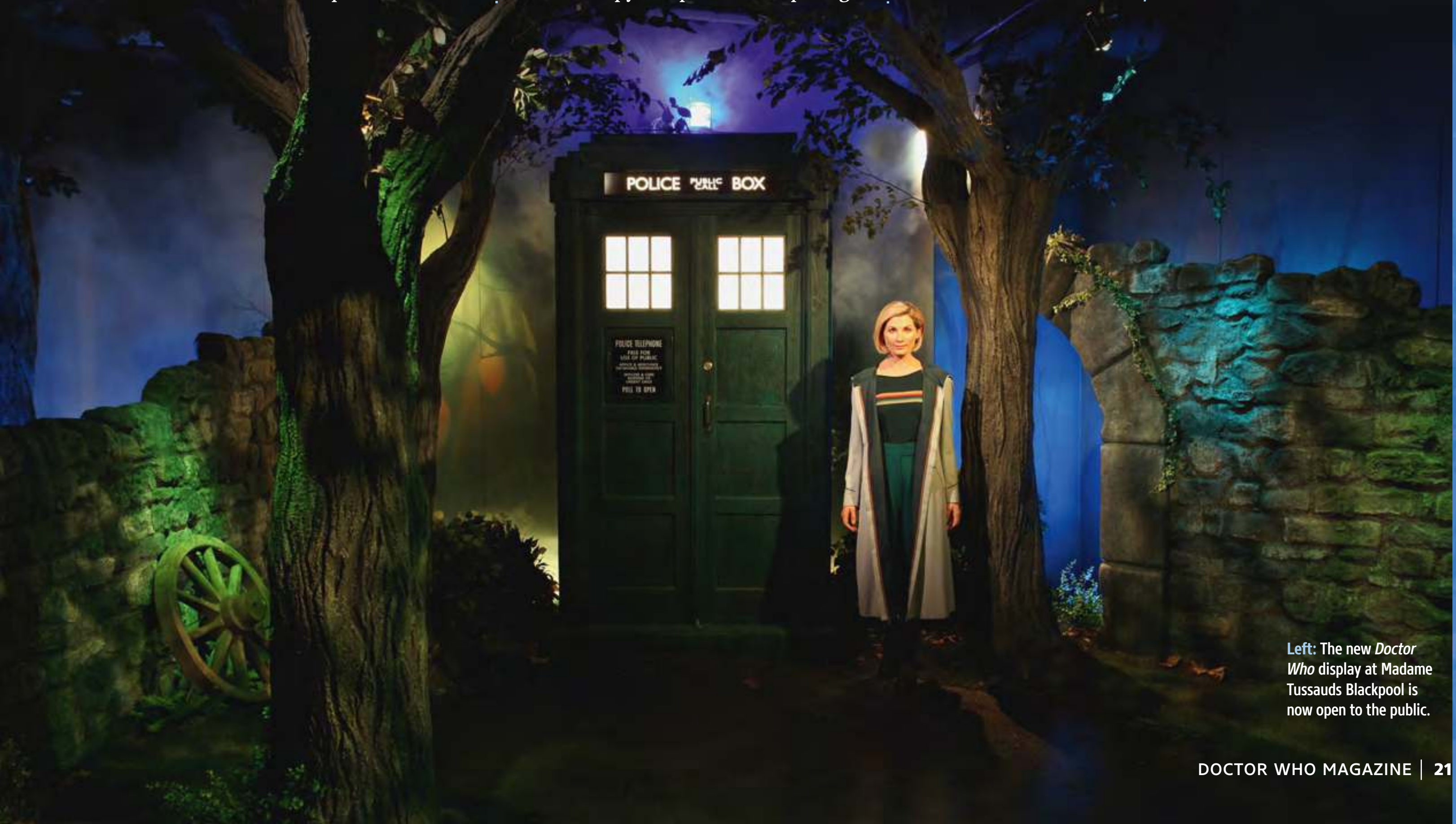
For further details of the Madame Tussauds Blackpool *Doctor Who* attraction visit *www.madametussauds.com/blackpool*

Above left: A Davros cosplayer waits for the display to open.
Photo © John Freeman.

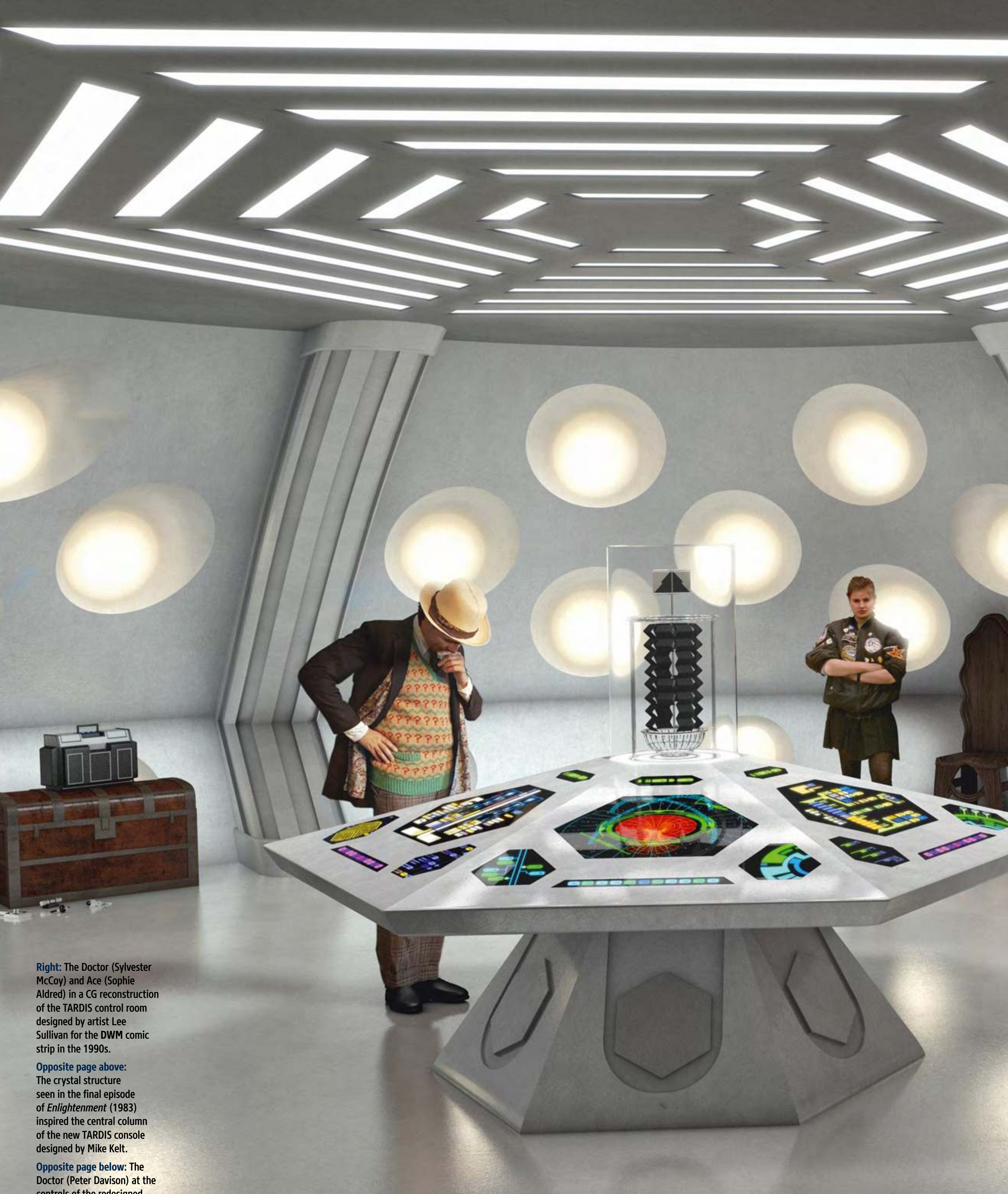
Above centre: An earlier Blackpool exhibition featured this replica of Bessie.
Photo © Julie Whitfield.

Above right: Children pose with the Doctor and the TARDIS.

Below: From 1974-85, Julie Whitfield and David Boyle (seen here in fancy dress in 2014) ran the *Doctor Who* Exhibition in Blackpool.
Photo © Julie Whitfield.



Left: The new *Doctor Who* display at Madame Tussauds Blackpool is now open to the public.



Right: The Doctor (Sylvester McCoy) and Ace (Sophie Aldred) in a CG reconstruction of the TARDIS control room designed by artist Lee Sullivan for the **DWM** comic strip in the 1990s.

Opposite page above: The crystal structure seen in the final episode of *Enlightenment* (1983) inspired the central column of the new TARDIS console designed by Mike Kelt.

Opposite page below: The Doctor (Peter Davison) at the controls of the redesigned TARDIS console in *Warriors of the Deep* (1984).

TARDIS REVOLUTION

Once a seemingly unchanging element of the series' mythology, the TARDIS interior now transforms with each new Doctor.

Feature and illustrations by **GAVIN RYMILL**

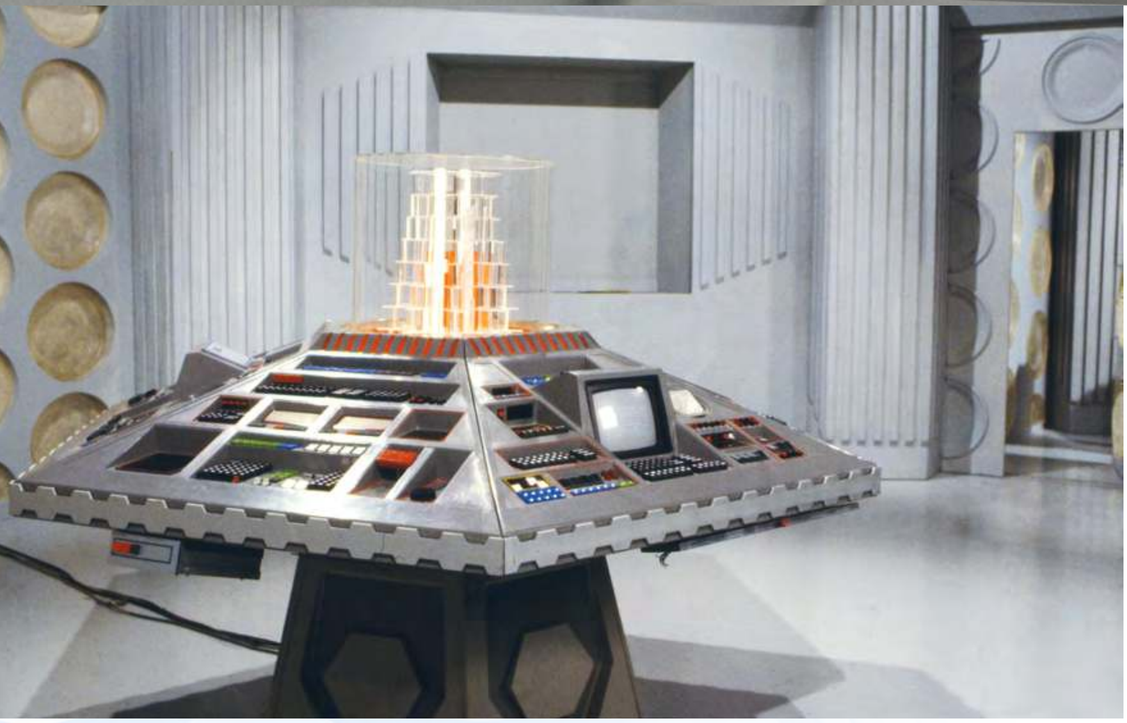
During its early years, the biggest influence on how the TARDIS looked each week was how much screen time it had. Short scenes in the ship required minimal effort, with just a couple of walls needing to go up. However, special occasions, like the departure of Patrick Troughton in *The War Games* (1969) or his subsequent return with William Hartnell in *The Three Doctors* (1972-73), resulted in time and money being spent on returning the ship to the way it was originally designed by Peter Brachacki in 1963.

Although there seemed to be an injection of new design elements in *The Invisible Enemy* (1977), this was in fact judicious recycling of existing material. The apparently new, grooved pillars and ‘carved’ roundel design had actually been made for the ‘wooden’ control room the previous year, while the updated white set also recycled the scanner cabinet and old doors.

By 1982 these walls had accumulated five years of damage, and the console was twice as old. Increasingly frustrated with wasting time on repairs, visual effects designer Mike Kelt petitioned producer John Nathan-Turner to approve the funds for a whole new TARDIS interior. The production team was looking ahead to the planned anniversary special, *The Five Doctors* (1983), so Nathan-Turner agreed and had Kelt draw up a replacement set for the occasion. The brief was to create a console prop that was the same size and shape as the original, with all the key elements still present. Kelt was, however, permitted to update the layout of the panels, and additional embellishments were up to him.

Kelt updated the interfaces with modern computer keyboards and two working monitor screens. Inspiration came from the Visual Effects Department’s recent model work for the climax of *Enlightenment* (1983), which had featured a crystalline, multi-level structure in space. This design was adapted to become the internal detail of the new central column.

For the first time, purely decorative features were added to the console prop, such as a quasi-hexagonal pattern around the rim and red notches at the top of the panels. Underneath, the new→



Above: The TARDIS console designed by Mike Kelt was first seen in *The Five Doctors* (1983).

Top right: A panel from the new console, showing the decorative trim along its edge.

Above right: Tegan (Janet Fielding) looks at the TARDIS viewing screen in Part One of *Frontios* (1984).

Below left: Lee Sullivan's new imagining of the TARDIS control room made its comic strip debut in 1991 story *The Chameleon Factor*, published in DWM 174.

Below right: Paul Vyse's illustration to accompany the prologue the *New Adventures* novel *Timewyrm: Genesys* appeared in DWM 175.

→ plinth was tapered instead of having straight sides, and it too was adorned with hexagons. The effects team was studio-bound for three solid weeks preparing the new prop.

The walls were rebuilt, but in the same style as before, retaining the 'wood-turned' roundels in transparent plastic; due to a miscalculation, the layout of these was misaligned slightly. The grooved pillars were retained, too, but square versions were made instead. A new scanner cabinet was constructed, with extra decoration to match the pillars.

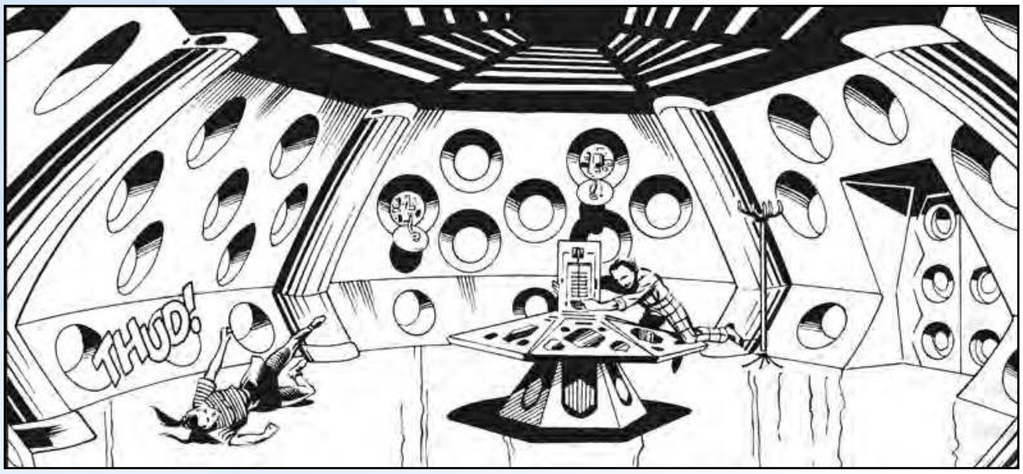
The redesign was warmly received by fans, although the casual viewer perceived little difference. Despite the care taken over the update, it was still fundamentally a bright room with doors on the left, scanner on the right and control desk in between, just as Peter Brachacki had designed it 20 years earlier. Indeed, by the time the series left our screens six years later in 1989, the same basic TARDIS layout had lasted 26 years.

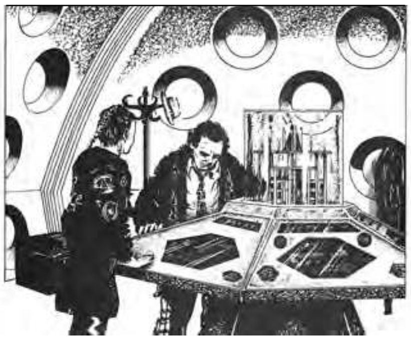
The new design was warmly received by fans, although the casual viewer perceived little difference.

After the programme's cancellation, **Doctor Who Magazine** continued the Seventh Doctor's story in its comic strips. In 1990, editor John Freeman, taking the opportunity to leave behind the aesthetic constraints of the television series and create a new TARDIS design, asked comic-strip artist Lee Sullivan to come up with a fresh take. "Everything was up for grabs," says Lee, "as there was no prospect of the show returning, and I suppose we all thought we could indulge ourselves a little."

To modern eyes, Sullivan's version still bears a close resemblance to the 1980s white interior, with its grooved pillars and familiar console. At the time, however, the decision to change the geometry of the room was revolutionary. "I curved the walls," he explains, "which made for much more complex interactions with the roundels and columns." And the controls of the ship were like nothing seen before. "They were a nod to *Star Trek*, with glass touch-screens which I thought would be less taxing continuity-wise and more flexible for other artists to use."

First teased in issue 173 in May 1991, this new look was captioned: "A new TARDIS design for Season Twenty-Seven, or is this just a **DWM** spoof?" Its true purpose was revealed in the comic strip *The Chameleon Factor*, drawn by Lee in the following issue. Its semi-official status was then underlined in **DWM** 175, in which artist Paul Vyse illustrated the prologue to *Timewyrm: Genesys*, the first of Virgin Books' *Doctor Who: The*

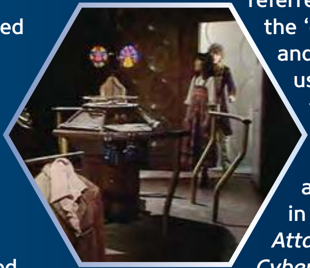




CONTROL OR CONSOLE?

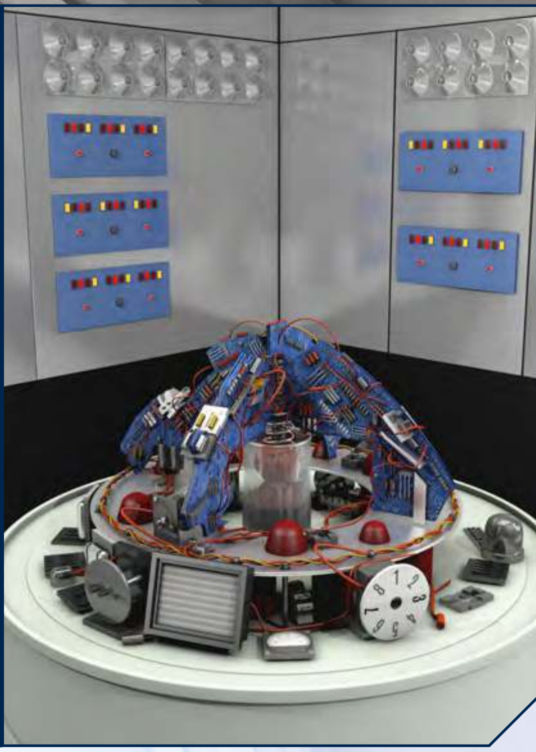
For over a decade, the main chamber of the TARDIS had no specific name. The simple reason? That room essentially *was* the entire ship.

In early stories, the sleeping quarters and wardrobe were just anterooms adjacent to the console area. There was originally little to suggest that the TARDIS interior was any larger than an average home. It wasn't until the fifth season that a new laboratory was revealed in *Fury from the Deep* (1968), but the room was only small. The following season, the 'power room' seen in *The Mind Robber* (1968) was still just a few steps down the corridor. After that, the revelation in *Planet of the Daleks* (1973) that Jo Grant knew about a secret bed a few feet from the console further emphasised that all the ship's facilities were in this one area.



This all changed in Season 14's *The Masque of Mandragora*, which opened up TARDIS architecture to infinite possibilities. The story showed extensive corridors, an immense boot cupboard and an alternative place from which to pilot the ship. Introducing other rooms in the TARDIS immediately necessitated a name for what had previously been the *only* part of the ship; thus, 'control room' was first coined in 1976 and used until 1980.

In his 1982 debut story, *Castrovalva*, the Fifth Doctor referred instead to the 'console room' and this term was used throughout the remainder of the 1980s, even by a Cyberman in the 1985 story *Attack of the Cybermen*. The 21st-century series has used both 'control room' (by the TARDIS herself in *The Doctor's Wife*, 2011) and 'console room' (*Journey to the Centre of the TARDIS*, 2013).



New Adventures novels. The authors in the Virgin range received no formal briefing from **DWM**, yet Lee's design was increasingly referred to as 'The *New Adventures* TARDIS' and there was little to contradict this in print. This version of the TARDIS appeared throughout the 1990s and even into the 2000s, becoming very familiar to readers of the **DWM** comic strip.

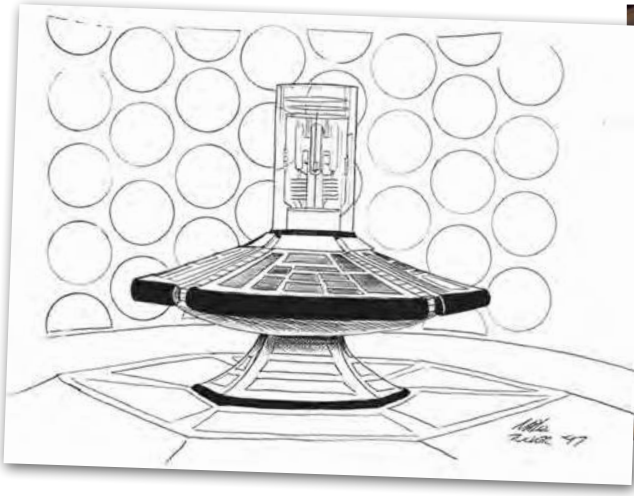
In the meantime, in 1997 **DWM** ran a feature called *27 Up*, which speculated on how the show might have continued had it come back in 1990. The TARDIS walls had been junked after Season 25, a fact the production team attempted to conceal in the 1989 story *Battlefield* with a dimly lit set. For the theoretical Season 27, a new set would have been needed and John Nathan-Turner suggested that he would have sanctioned a redesign from visual effects technician Mike Tucker. So Tucker produced two new console designs for **DWM**'s hypothetical scenario. The first was relatively conservative, but still aimed to be as different to Mike Kelt's version as Kelt's had been to its predecessor. Tucker's other, more ambitious concept was to suspend the console from the ceiling and have no pedestal at all. This eye-catching design attracted a lot of attention when it was selected to appear on television.

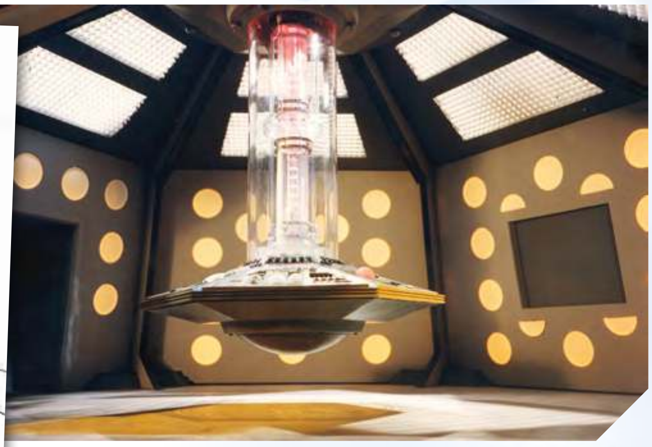
When the digital channel BBC Choice celebrated *Doctor Who*'s 35th birthday in 1998, Tucker was asked to develop his 'suspended console' concept as a practical design, albeit in miniature and with host Sylvester McCoy overlaid onto the four-foot model via blue screen. "Welcome to my brand-new TARDIS!" McCoy said from the virtual set.

Though **DWM**'s *27 Up* feature in 1997 required Tucker to imagine he was back in 1990, it must have been hard for him not to be influenced by what had happened in the intervening years – for in the early 1990s there were several parties vying for the opportunity to bring *Doctor Who* back to television. As part of one production pitch in 1994, a 'bible' was drawn up that created a new mythology to reboot the show, showing off potential aliens, planets and, of course, the TARDIS interior.

The driving force behind the pitch was TV executive Philip David Segal who, along with his colleague Peter Wagg, provided input on the bible to writer John Leekley. The book was full of illustrations, including a depiction of Gallifrey as a crystal city whose buildings resonated like wind chimes. Another image (by Matthew Codd) imagined the TARDIS control room as a timber-framed and wood-panelled Gothic chamber with police-box doors leading outside. The bible also stated: "The gigantic crystals which power all the generators are located in the centre of the main console, and extend outwards and upward... Into deep space and beyond..."

Codd visualised the console sitting directly on the floor without a pedestal. Its centre (referred to throughout as the 'Time Rotor') was an array of →





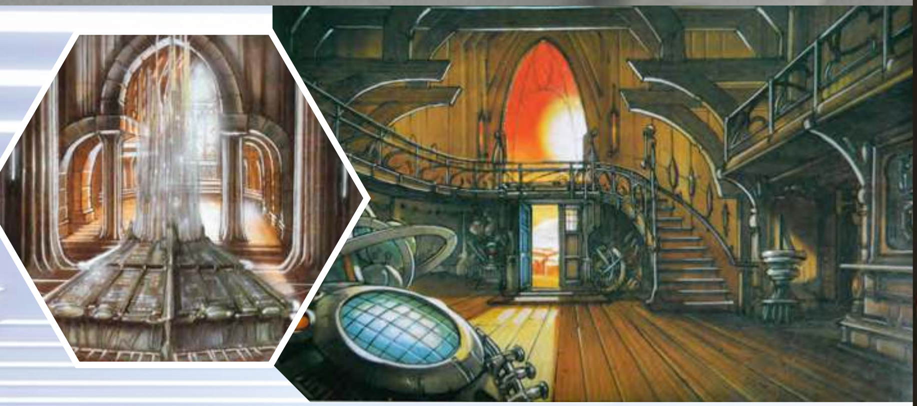
Top left: Sarah Jane Smith (Elisabeth Sladen) and the Doctor (Tom Baker) find the "second control room" in Part One of *The Masque of Mandragora* (1976).

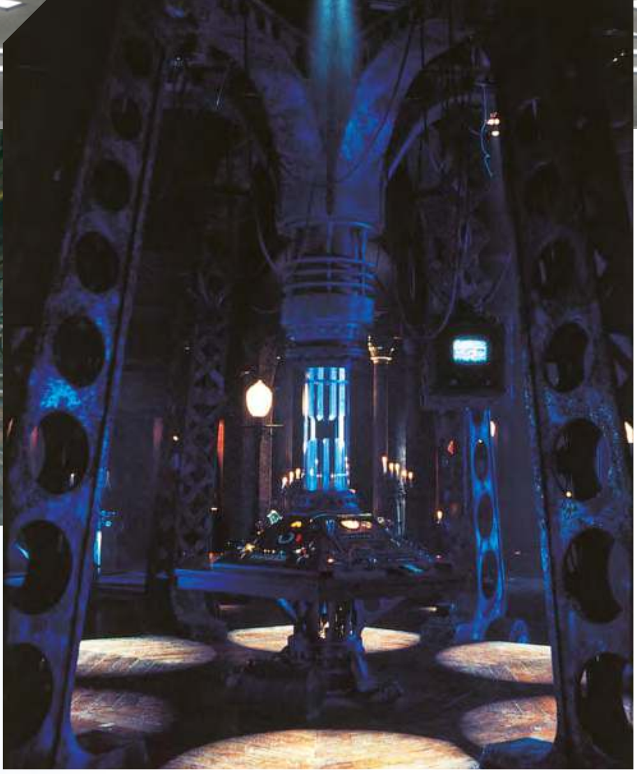
Top right: The power room as seen in Episode 1 of *The Mind Robber* (1968). CG illustration by Gavin Rymill.

Above: The 'Leekley Bible' was used as the basis for a proposed new *Doctor Who* TV series in the 1990s.

Far left: A hypothetical design by Mike Tucker, created for the 1997 **DWM** feature *27 Up*.

Left: Tucker designed a control room with a suspended console for the *Doctor Who* week on BBC Choice in November 1998.





Above left and centre: Designs for a proposed new TARDIS interior, created in the early 1990s for the 'Leekley Bible'.

Above right: The TARDIS interior as seen in the *Doctor Who* TV Movie (1996).

Below left: Ideas from Matt Savage (top) and Peter McKinstry (bottom) showing how they might design the TARDIS interior in 2018.

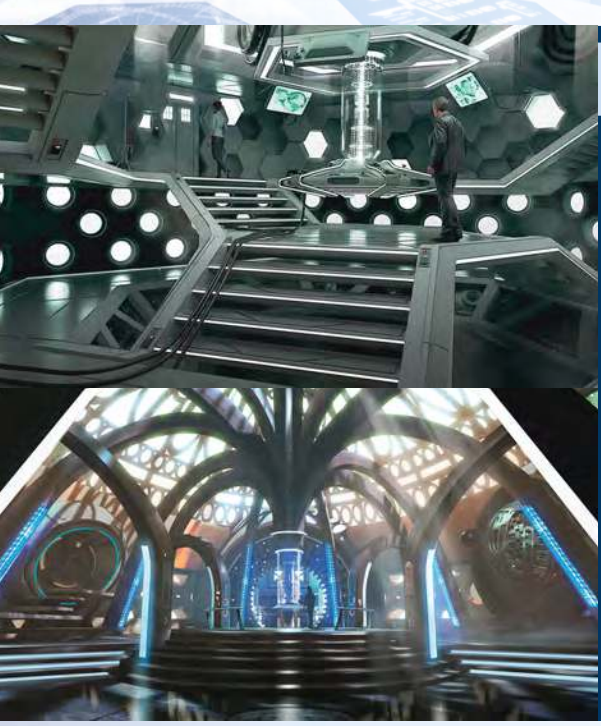
→ crystal spires, matching the towers of Gallifrey. When the ship was in flight the entire console descended into the floor.

Much of the 'Leekley Bible' was discarded as pre-production continued on what became the 1996 TV Movie starring Paul McGann as the Eighth Doctor. However, the bible's Gothic TARDIS artwork did have an influence on the set, with Segal steering production designer Richard Hudolin towards a look that leaned heavily on Victorian technology. The finished console remained a traditional six-sided prop, with old-fashioned knobs and switches, and a cylindrical glass column at its centre. One of the few design elements retained from the Leekley Bible console was the column's array of Gallifreyan crystal spires. The column extended high into a metal housing, from which six flying buttresses sprouted and reached back down to the ground. The girders' circular apertures were the only hint of a roundel.

The room was enormous; its structure – and that of the console – was made to look like iron, covered in rivets, with stone walls and marble pillars surrounding it. For the first and only time on a TARDIS set, the Seal of the High Council of Time Lords was used as a motif throughout. However, the TV Movie's director of photography, Glenn McPherson, felt it couldn't be lit properly so it was blacked out completely on screen.

In some ways, the vast scale of the set was a disadvantage. Once it was lit (dimly) and filled with atmospheric fog, the shape of the room and its beautiful details disappeared into the gloom. Viewers never, for example, saw the arboretum filled with a lavish array of flora and musical instruments, or the balcony that ran above an extensive wall of bookshelves. Numerous hats and antiques were mounted around the set, together with such props as a Dalek manipulator arm inside a filing cabinet, filed under 'D'. All this effort might not have gone to waste if the TV Movie had spawned a series, but this was not to be. However, one of the legacies of the production was to cement the belief that the ship's appearance was as fluid inside as it was supposed to be outside.

The germ of this idea was contained in *The Masque of Mandragora* (1976), when the 'wooden' set had been introduced by producer Philip Hinchcliffe and his team. They attempted not to ruffle too many feathers by having the Doctor say that it was only a "second control room", indicating that the white version was still intact elsewhere. But in doing so they introduced a potent concept: that the famous main console wasn't the unique and all-important epicentre of the ship after all. For the first time, the TARDIS was revealed to contain more than just a handful of rooms; not only that, they weren't necessarily all white and futuristic. And if the interior could be wooden, it could be *anything*.

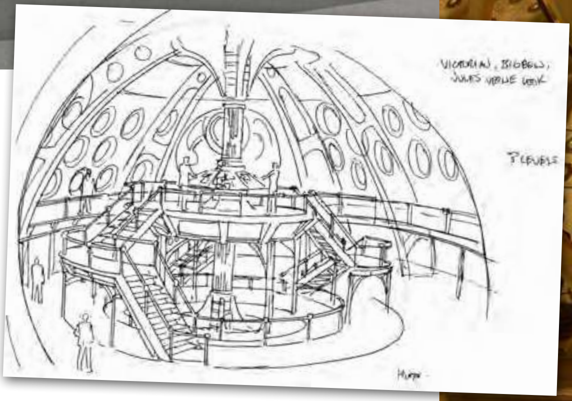


THE HOLLYWOOD TOUCH

Recently, concept artist Matt Savage has been working on the new *Star Wars* movies. But for many years he was responsible for shaping the *Doctor Who* universe.

He joined the show after the 2005 TARDIS was already laid out, but still made a big contribution to the set details; he also worked on the 2010 redesign. Now he revisits the time machine purely for pleasure. "A TARDIS interior should feel like a maths problem that's impossible to solve," he says. "That idea, along with a subtle hint of MC Escher, influenced this [new] design. I always start with reference and 2D sketching. Following that, 3D modelling is a great way to block out the geometry, find a good camera angle and get a feel for the space." And it seems his recent film work may have 'shaped' things a little too. "The *Star Wars* influence definitely seeped in there!" he admits. You can see more at *www.mattsavconcept.com* and Instagram: *@mattsav.concept*

Having contributed many designs to *Doctor Who*, including the citadel on Gallifrey, Peter McKinstry now works on Hollywood blockbusters too, such as recent sequels to *Pacific Rim* and *Wonder Woman*. He has also produced a TARDIS for 2018, telling **DWM**: "I was trying to see how 'big' it could go before it became too much. We've become used to TV studio-size TARDIS interiors, so this is like a soundstage size. It's a bit like what we might do if we were building the set in one of the larger film studios." Peter's website has more images: *www.artstation.com/petermckinstry*


VICTORIAN, BIGBEN, JULES VERNE LOOK
? LEVELS
HITCH

This idea was stretched to breaking point a few stories later in *The Invasion of Time* (1978), which showed endless TARDIS rooms, apparently made of brick and bearing a suspicious resemblance to a disused hospital. To some fans, these sequences required an enormous suspension of disbelief and diluted the importance of the famous white console. To others, it unlocked the vast potential of the ship. Although the 1996 TV Movie wasn't obliged to follow the continuity of the original series, the re-imagining of the ship nevertheless played according to the new rules established in *The Masque of Mandragora*.

The enormous responsibility of designing the new TARDIS for the 2005 revival fell to a number of people, starting with design consultant Bryan Hitch. Before even seeing a script, he presented a concept at his first production meeting, a concept containing many key elements that made it to the screen.

Warming to certain aspects of the TV Movie design, Hitch incorporated the column reaching up to the ceiling together with the spires inside. By retaining these transparent tubes, the 2005 design inherited the crystalline technology mooted in Leekley's abandoned, ten-year-old concepts of Gallifrey. Hitch also used flying buttresses similar to the Eighth Doctor's 'movie' TARDIS, and he initially added a giant Seal of the High Council to one wall, although this was later dropped.

What Hitch hadn't liked about the previous interior was its lack of clear structure. He wanted to ensure the room had a definite shape, so he imagined that the TARDIS control room was a bubble with the console at its centre. Ultimately, the budget dictated that only the top half of the supposedly spherical chamber would be built.

Overseeing the project was production designer Edward Thomas, who stipulated that the room should have natural light from whatever planet the TARDIS had landed on. The Guggenheim Museum's glass roof was an influence on what were intended to be windows to the outside world above the console, although ultimately that particular detail was not used in the series.

Concept artist Dan Walker developed the shape of the console by mirroring the room's buttresses into flowing ribs. Matt Savage joined the team to help work on details such as the roundels, the cables, and how the technology would be mounted into the panels.

The finished set was neither white nor wood, but had its own organic-looking style, inspired by textures such as coral. It was a revolutionary shape but still displayed all the key TARDIS elements. The set remained in use for five years until 2010, when new showrunner Steven Moffat commissioned a redesign for the Eleventh Doctor.

Again working under Ed Thomas, Dan Walker and Matt Savage played with the most radical ideas yet seen. Echoing the split levels from Bryan Hitch's earlier ideas, Walker experimented with sweeping platforms and a floor resembling a stretched membrane full of holes. Savage introduced chaotic wall angles, with roundels placed randomly, and uneven stairways. But not all traces of the past were swept away, as a ceiling canopy was reinstated with the same concentric rings first designed in 1963; the console also featured a scanner which pulled down on a scissor-extender like the one operated by the Eighth Doctor.

Not all traces of the past were swept away, as a ceiling canopy was reinstated with the same concentric rings first designed in 1963.

This set lasted two-and-a-half seasons before production designer Michael Pickwood's art department created a new version which debuted in *The Snowmen* (2012). The final artwork by Richard Hardy managed to be excitingly original, as well as containing nods to the past. With ribs circling a central raised platform, it harked back to the 2005 revival; its central column, meanwhile, followed the lead established in the 1996 TV Movie. But its clean and more traditional console was very reminiscent of the original series, arriving with perfect timing to celebrate the programme's 50th anniversary. *The Day of the Doctor* (2013) even gave us a brief glimpse, in the War Doctor's TARDIS, of the much-loved 1960s roundel walls; fan reaction was so positive that new roundels were retro-fitted to the Twelfth Doctor's ship interior in Series 9 (2015).

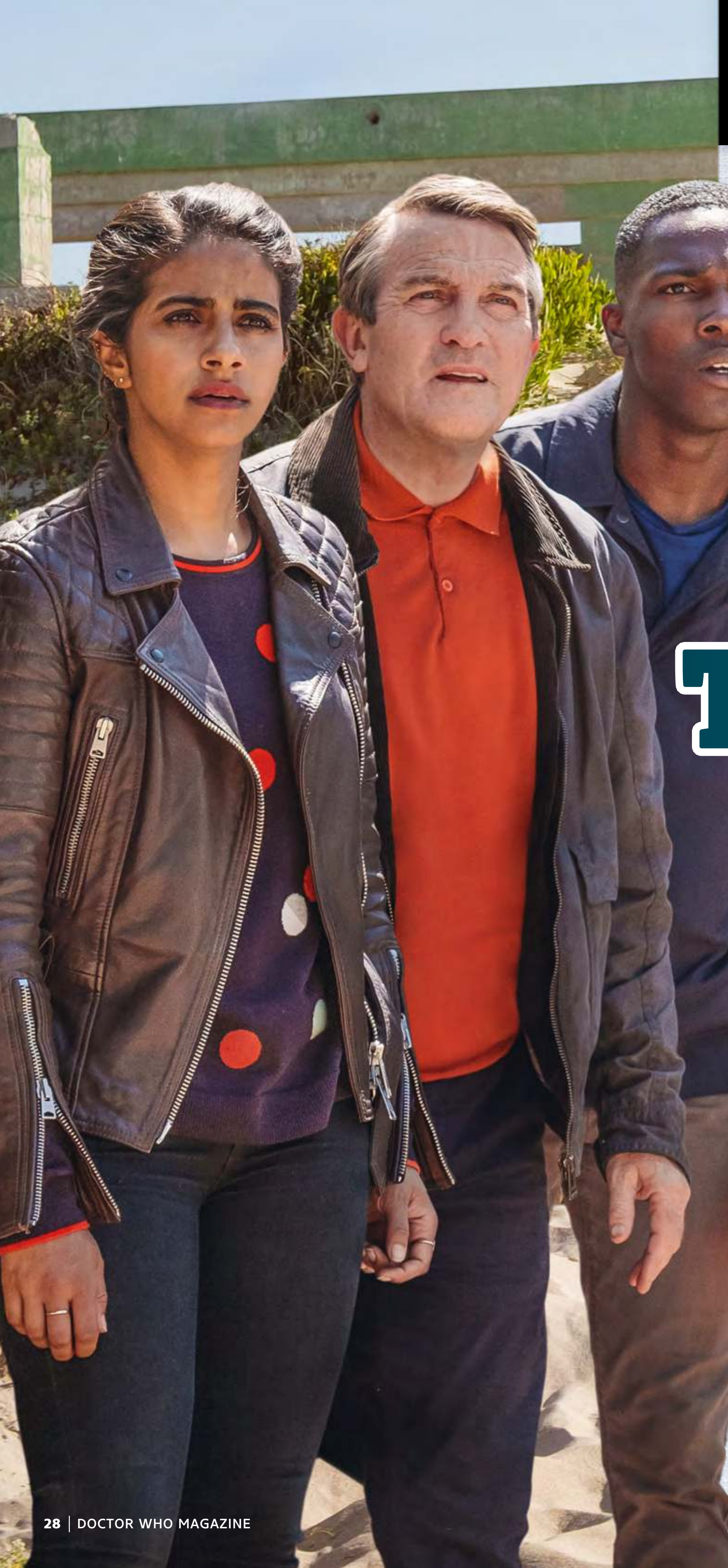
The closing moments of *Twice Upon a Time* (2017) saw the destruction of this five-year-old set. For the 2018 series of *Doctor Who*, incoming production designer Arwel Jones took up the challenge of creating a brand-new take on the famous time machine... **DWM**

Top left: Bryan Hitch's design sketch for the 2005 TARDIS interior.

Top right: Hitch's TARDIS interior first appeared in *Rose* (2005).

Above: The set designed for the Eleventh Doctor's TARDIS debuted in *The Eleventh Hour* (2010).

Left: The TARDIS set first revealed in *The Snowmen* (2012) lasted (with modifications) until *Twice Upon a Time* (2017).



Costume designer Ray Holman provides us with exclusive tips on how to dress like the Doctor and her friends Graham, Yaz and Ryan.

Interview by
SIMON GUERRIER

Team TARDIS

Last issue, Christel Dee spoke to Thirteenth Doctor cosplayers at the London Film & Comic Con. Costume designer Ray Holman created the Doctor's new look, in collaboration with Jodie Whittaker, and read that feature with interest.

"Oh, they were all very good," he says approvingly. But when pressed on how accurately they've matched his design, he laughs. "Well, some of the details aren't right," he admits. "Jodie's costume *looks* straightforward but is really quite complicated. The Thirteenth Doctor might be the hardest cosplay ever, because there are so many little details."

For example, there are the Doctor's braces. "They're mustard, not bright yellow," says Ray. "We paint them to make them dark." Ray delights in this detail, and hopes we'll continue to learn new things about the costume. "So I'm not revealing everything about it, and neither is Jodie. I mean, we *have* revealed quite a lot in recent weeks because people are interested, but I'm still waiting to answer certain questions. It adds to the mystery, and the fun."

Part of that fun is teasing **Doctor Who Magazine** with an exclusive. "I haven't told anybody this – apart from Chris [Chibnall],

"In the very first conversation I had with Jodie, she said she'd like to wear a bum bag at one point."

Matt [Strevens] and Jodie. But I decided that because Jodie's from Yorkshire the fabrics for her coat and trousers should be from there – from two separate mills in Huddersfield. I took ages finding the right thing. Peter [Capaldi] was in cashmere mixed with wool, but Jodie is in a specially fluid fabric that comes from the place she was born. I'm quite proud of that."

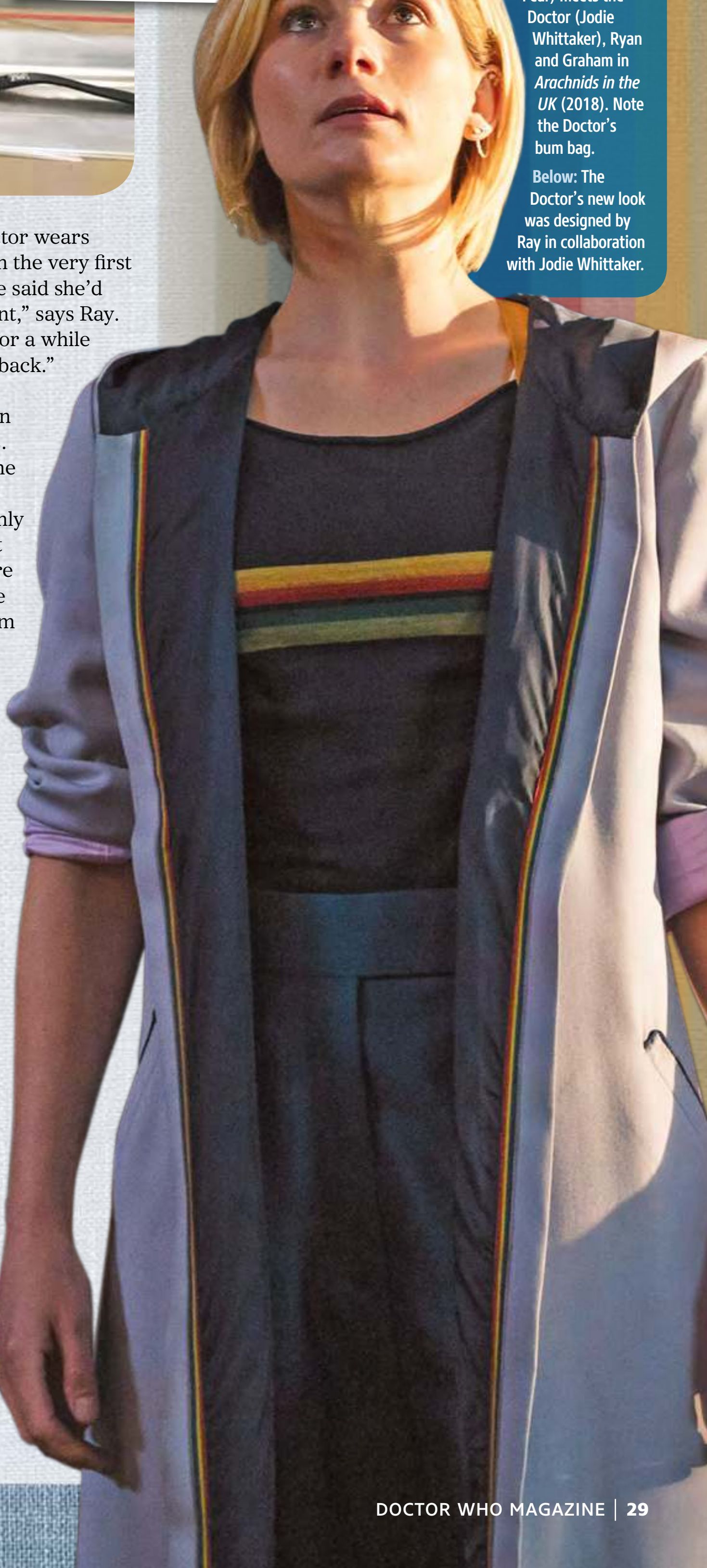
Another detail that's sometimes overlooked is that the Doctor's socks are stripy. "Yes, they are," confirms Ray. "They're from a Welsh sock company. I approached them because I wanted one thing [in the costume] to be from Wales. They're specially made for the Doctor, woven in cashmere and cotton. I gave them the two blues for the stripes."

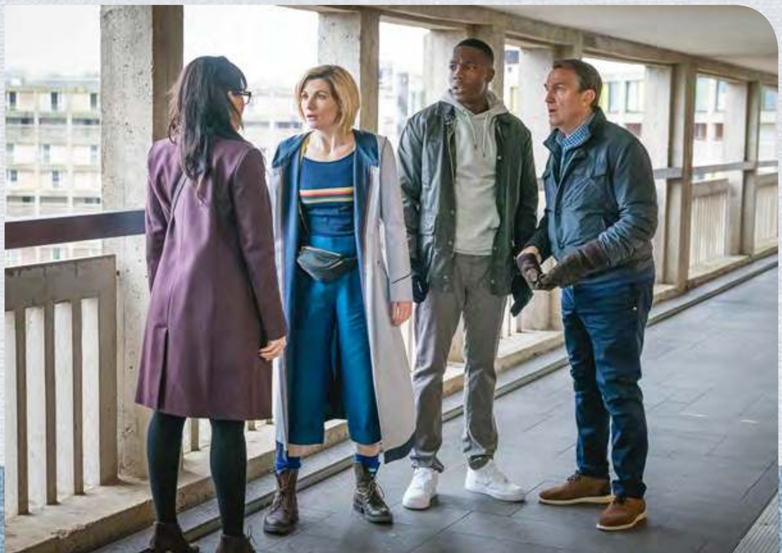
In *Arachnids in the UK* the Doctor wears a relatively unusual accessory. "In the very first conversation I had with Jodie, she said she'd like to wear a bum bag at one point," says Ray. "Bum bags haven't been around for a while and we thought we'd bring them back."

After Ray designed the look of the Eleventh Doctor, there was an increase in sales of tweed jackets. Is he hoping to do the same for the bum bag? He laughs. "There was no hidden meaning to it, it was only a bit of fun. But once pictures got out of the shooting last year, there was a whole Twitterfest of people suggesting she was wearing a bum bag instead of having pockets, and that as I'm a man designing a costume for a woman I'd not put pockets in the coat. She has pockets!"

Where are those pockets, exactly, so cosplayers can get them right? Ray laughs. "I'm not telling – yet."

Ray is happier to share details about the costumes worn by the Doctor's new friends, Yaz, Ryan and Graham. "They're from Sheffield in the present day and mostly wear high street →





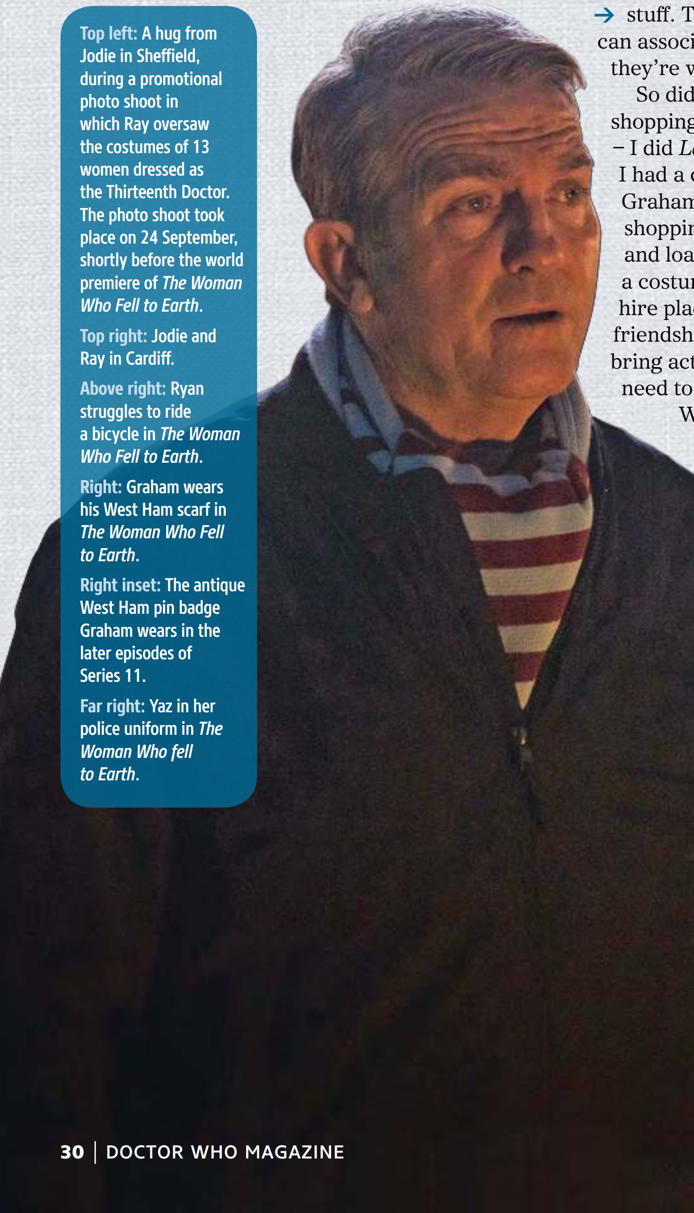
Opposite page: Yaz (Mandip Gill), Graham (Bradley Walsh) and Ryan (Tosin Cole) in *Rosa* (2018). Location recording took place in the heat of South Africa, so Ray Holman designed costumes with this in mind.

Far left: Costume designer Ray Holman at work.

Left: "The Thirteenth Doctor might be hardest cosplay ever," says Ray.

Below left: Dr Jade McIntyre (Tanya Fear) meets the Doctor (Jodie Whittaker), Ryan and Graham in *Arachnids in the UK* (2018). Note the Doctor's bum bag.

Below: The Doctor's new look was designed by Ray in collaboration with Jodie Whittaker.



Top left: A hug from Jodie in Sheffield, during a promotional photo shoot in which Ray oversaw the costumes of 13 women dressed as the Thirteenth Doctor. The photo shoot took place on 24 September, shortly before the world premiere of *The Woman Who Fell to Earth*.

Top right: Jodie and Ray in Cardiff.

Above right: Ryan struggles to ride a bicycle in *The Woman Who Fell to Earth*.

Right: Graham wears his West Ham scarf in *The Woman Who Fell to Earth*.

Right inset: The antique West Ham pin badge Graham wears in the later episodes of Series 11.

Far right: Yaz in her police uniform in *The Woman Who fell to Earth*.

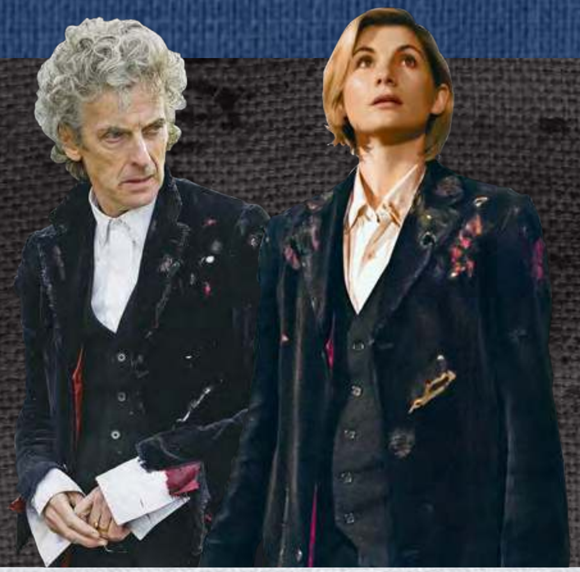
→ stuff. That's the point: people watching can associate with them and recognise what they're wearing."

So did Ray simply take the cast members shopping? "I already knew Bradley [Walsh] – I did *Law & Order* with him and Chris. I had a chat with them both about what Graham should be. I didn't take Bradley shopping because he's so busy. I got loads and loads of stuff together myself and did a costume fitting at a famous costume hire place in London. I have a very good friendship with the owner, and he lets me bring actors to his place when the fittings need to be kept secret."

What about the others? "Me and Tosin [Cole] went on an initial shop and we established the basic look for Ryan. At that point, of course, you don't have all the scripts – it's just the beginning – so after that, with Tosin and all of them busy shooting, I would go shopping for them as the stories come in."

The first episode of the series begins with Ryan struggling to ride a bicycle. "I had five copies of everything for Ryan because he kept falling off his bike," says Ray. "Also, one notable thing is that because he has dyspraxia he doesn't wear clothes that have buttons through a buttonhole. He wears poppered buttons and zips, and we decided a bit further on that he could wear laces."

In the same sequence, Graham wears a football scarf in the colours of West Ham – which Bradley Walsh, an Arsenal fan, revealed last issue is an in-joke between him and Chris Chibnall. "Yes, it is," says Ray. "We used the West Ham scarf and Bradley went, 'Aw, really?' Obviously, we can't use that scarf all the time because we go to hot climates, so for later episodes Bradley approached West Ham. They were really kind and gave us an antique West Ham pin badge. It's



Far left: The Twelfth Doctor (Peter Capaldi) in his tattered coat in *Twice Upon a Time* (2017)…

Left: … and the coat as worn by the Thirteenth Doctor in *The Woman Who Fell to Earth*.

Below from top: Yaz in her maroon jacket and navy top with stars in *The Tsuranga Conundrum* (2018); and Graham in *The Ghost Monument* (2018), wearing 1950s-style sunglasses.

Bottom: Ryan and Yaz in the charity shop at the end of *The Woman Who Fell to Earth*. In this scene you can see the white star on Yaz's jumper.

The Raggedy Doctor

For most of her first episode, the Thirteenth Doctor wears her predecessor's costume – doesn't she?

"I had to buy boots in Jodie's size," admits Ray, "because she had a lot of running and stunts, so it was partly health and safety. She's wearing Peter Capaldi's original shirt, and the coat from [the 2017 Christmas Special] *Twice Upon a Time*. In fact, I originally took the coat to a tailor and had a new one made that was in between Jodie and Peter's sizes. I also bought a new pair of trousers that were in between their sizes, too. That way the clothes would be too big on her, but not in a silly, clownish way. But in fact we put the original coat on Jodie and it worked really well, so we didn't use the middle-sized coat I'd had made at all!"

> "I've got a theme going with Yaz. She's hooked on travelling round the universe, and she wears things with stars."

unique and quite valuable. We started using it towards the end of the series. We were really honoured that they did that for us, and gave us clearance to use it." That will be quite tricky for cosplayers to match. "It was tricky for *me*!" says Ray, laughing.

When we meet Yaz, she's in police uniform. "Obviously, I've done lots of crime drama in the past – what I call my 'social consciousness dramas' – and there's a guy called Kris Sommerville, an ex-policeman, who runs a costume uniform company. He buys up uniforms that are no longer used by real police forces and hires them out to us. You need special permission and have to pay fees to use real badges, so the art department did the graphics for a new, fictional badge and I got those embroidered."

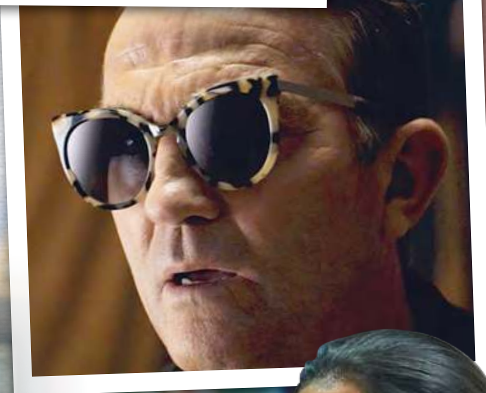
Shooting Stars Uniforms only hires out costumes to TV and film productions, and its website underlines that impersonating a police officer with intent to deceive others is a serious criminal offence. So a word of warning: cosplaying Yaz in an extremely realistic outfit could lead to some awkward questions. Let's just hope the real police are fans too…

By the end of the first episode, Yaz is in civilian clothes. "She wears a leather 'hero' jacket," says Ray. "But you have to look carefully – she's got two. One is brown and the other dark red." She also wears a distinctive orange jumper with a large white star on the front. "I've got a little theme going with Yaz," reveals Ray. "She's hooked on travelling round the universe, and she wears a few things with stars. In *Rosa*, she's wearing a jumper with planets on it. It's a bit abstract, but it's a little nod to space. Nothing too heavy, just fun."

Another detail Ray thinks might have been missed is that "Yaz has the most amazing piercings in one ear. There are a couple of stars and some other things. Mandip [Gill] and I went very specifically into what should go into those piercings. I think she's the first companion to have so many in one place. But you'll need to watch closely to see them."

The only addition in *The Ghost Monument* were the sunglasses Graham wears. "I was reacting to a line in the script about the glasses belonging to Pythagoras or Audrey Hepburn. They're bought from a store in Spitalfields. I needed three pairs of them, and I'm on a budget, but they're really trendy and good quality. They're kind of a 1950s style with a leopard-print frame, but you have to look carefully to spot that."

That's Ray's basic note for cosplayers: look carefully. He'll be watching what you come up with. **DWM**



OUT OF THE TARDIS

Bernard Cribbins

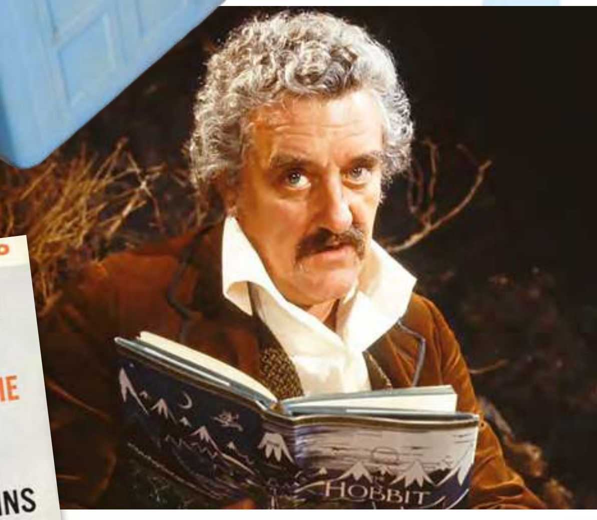
Doctor Who Magazine's TARDIS tin contains 120 tantalising, taxing and trivial questions. Each interviewee must answer a random selection...

Interview by **EMILY COOK**

Bernard Cribbins has had a very busy morning signing hundreds of copies of his recently published autobiography, *Bernard Who?* "You're a legend, Bernard," his publicist tells him. "Oh, I'm a leg end, am I?" Bernard quips, taking mock offence.

Of course, Bernard Cribbins *is* a legend. And at nearly 90 he's just as sharp and witty as ever. "I'm still rushing about talking to people fairly sensibly," he says modestly. "Not walking as well as I did but that goes with two new knees. I'm conscious of getting older as one's physical things slow down. But 90 is just a number, that's all."

2018 also marks Bernard's 75th year in show business. Since joining Oldham Repertory Theatre in 1943 he's had three hit singles, taken starring roles in three *Carry On* films, voiced *The Wombles*, become *Jackanory*'s longest-serving storyteller... the



THE HOLE IN THE GROUND
mono
PARLOPHONE
THE HOLE IN THE GROUND
BERNARD CRIBBINS

Above: Bernard Cribbins selects a question from the TARDIS tin.

Right: *The Hole in the Ground* was Bernard's first hit single, in February 1962.

Far right: Bernard was one of the readers of *The Hobbit* on *Jackanory* in 1979.

list goes on. "I've got so many good memories of my jobs, a lot of which are in my book." He passes over a copy.

Some of Bernard's fondest memories are of his time in *Doctor Who*. Firstly he was PC Tom Campbell alongside Peter Cushing's Doctor in the 1966 film *Daleks' Invasion Earth 2150 A.D.* Then, over four decades later, he was Donna Noble's grandfather Wilfred Mott – a role he's reprising in Big Finish audio dramas to be released in May.

One of Bernard's *Doctor Who* souvenirs was a gift from a former showrunner. "Russell T Davies sent me a picture which had two parts; the top bit is myself with Peter Cushing – God bless him – and a Dalek coming out of the Thames in 1966, then underneath is myself and David Tennant with the TARDIS eight years ago. It says: 'Bernard Cribbins – the Doctor's most faithful companion.'

> **"Lovely Peter. He was a wonderful man. And a great Doctor Who…"**

"Doing *Doctor Who* was extremely enjoyable, especially with Mr Cushing. We got on very well," says Bernard. "Before *Doctor Who* we did another film together – *She* with Ursula Andress – out in the desert in Israel. We had a lovely time. We laughed a lot and had many mutual interests. We talked for hours about birdwatching."

Shortly after filming *She*, Peter appeared as a guest on Bernard's TV show. In a *Radio Times* article dated 25 February 1965, the then 36-year-old Bernard is quoted saying: "Having your own TV show is a terrifying responsibility. But I must say I really enjoyed this one. Peter Cushing, a fine actor with whom I've been filming, managed to find time to reveal new talents as a song-and-dance, as well as a straight man."

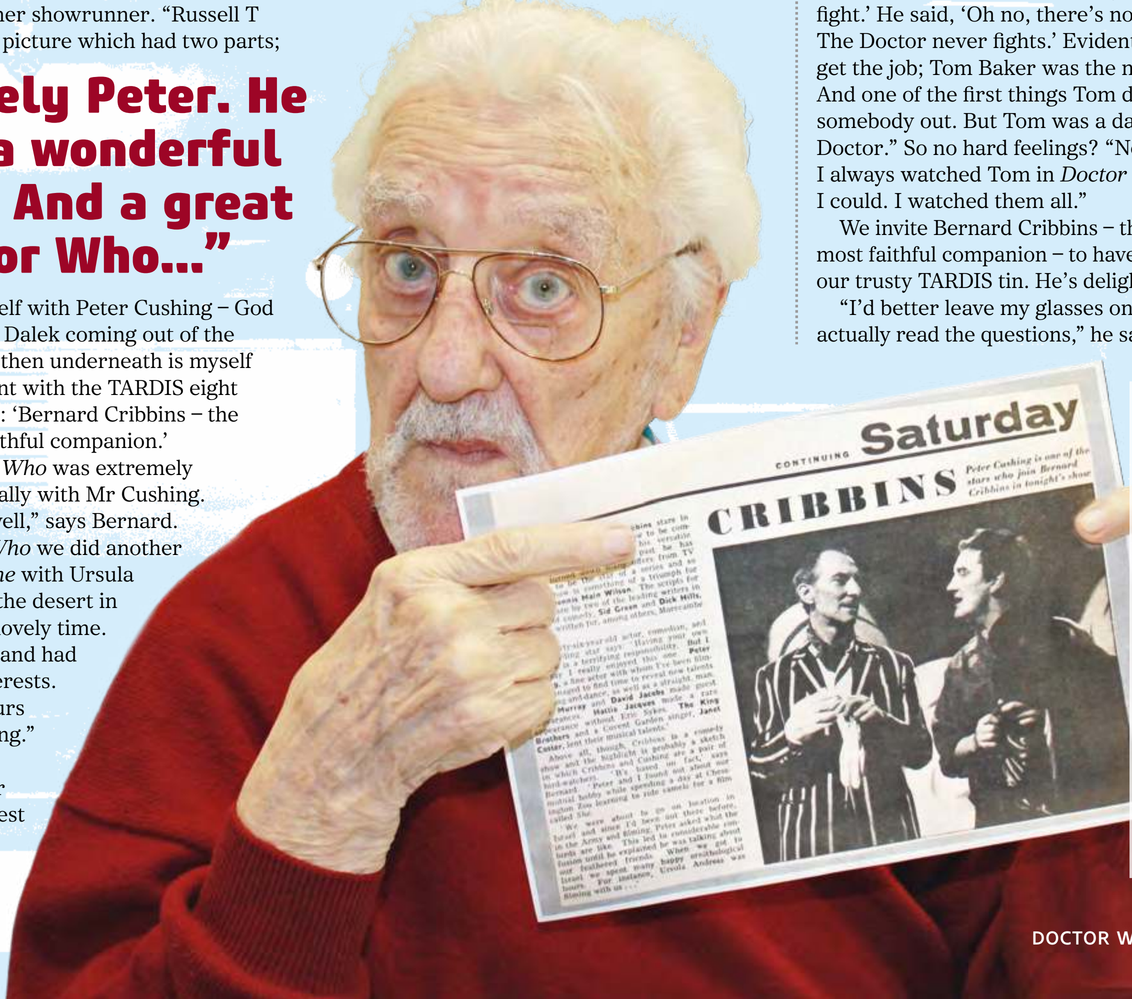
We show Bernard the *Radio Times* cutting, copied from Cushing's own scrapbook. "I haven't seen this before. Can I keep it?"

All yours, Bernard. "Thank you. I love it." His face glows with nostalgia as he reads the article. "When I knew I was doing this I asked to get Peter on and we did a bit together. It wasn't generally known but Peter loved music hall. I've got 8mm film – silent of course – of him doing a song and dance. But all you can see is this man cavorting in silence. Lovely Peter. He was wonderful man. And a great Doctor Who…"

Bernard's thoughts meander. "I actually auditioned to play the Doctor when Jon Pertwee was leaving. After all the usual niceties the producer, Barry Letts, said, 'Play some Doctor Who. Tell me what you can do.' I said, 'Well, I've been an actor for a long time. And I was in the Parachute Regiment so I can fight.' He said, 'Oh no, there's no fighting. The Doctor never fights.' Evidently, I didn't get the job; Tom Baker was the next Doctor. And one of the first things Tom did was knock somebody out. But Tom was a damn good Doctor." So no hard feelings? "Not at all. I always watched Tom in *Doctor Who* when I could. I watched them all."

We invite Bernard Cribbins – the Doctor's most faithful companion – to have a turn with our trusty TARDIS tin. He's delighted to accept.

"I'd better leave my glasses on so I can actually read the questions," he says, laughing. →



CONTINUING Saturday

CRIBBINS

Peter Cushing is one of the stars who join Bernard Cribbins in tonight's show

Top left: Job (Bernard Cribbins), Ustane (Rosenda Monteros) and Major Holly (Peter Cushing) in *She* (1965). Photo © Studiocanal.

Top right: As PC Tom Campbell, with Peter Cushing as Dr Who, in *Daleks' Invasion Earth 2150 A.D.* (1966). Photo © Studiocanal.

Above inset: The Doctor (David Tennant) and Wilf (Bernard) in Part Two of *The End of Time* (2009-10).

Left: This cutting from the *Radio Times* shows Peter Cushing guest starring in Bernard's own BBC TV show in 1965.

OUT OF THE TARDIS

Bernard Cribbins

Right: Bernard prepares to pick another question...

Far right: ... and imagines what it would be like to be the Queen!

Below inset: Bernard is partial to pepperoni on his pizza.

Bottom: The troop ship RMS *Empress of Australia*.

→ What's the king of cheeses?

Cheddar, dolcelatte, gorgonzola... I had some Double Gloucester the other day, that was nice too. I am a fan of cheese, certainly. Not with wine though. I don't drink at all – gave up many years ago.

Have you ever woken up not knowing where you are?

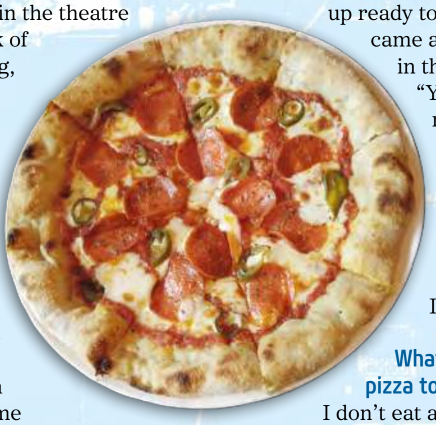
I suppose I must have in my life but I've never been worried about it. I do remember sleeping in some very strange places though. When I served in Palestine in the Parachute Regiment we had sleeping bags with waterproof bottoms and you could sleep out almost anywhere, as long as it wasn't pouring with rain. I remember for two nights we slept under three-ton trucks at a car park where we were based – we unrolled the bag, put it under this lorry, crawled in and kipped.

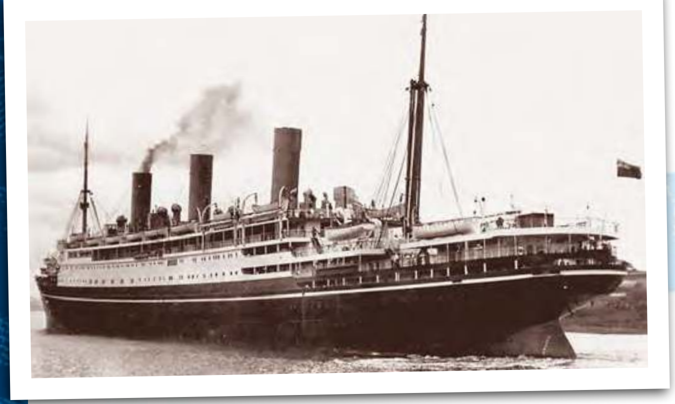
Who was your first best friend?

A man called James Cassidy, God bless him. He's gone now. He was a painter and decorator. When we were teenagers we used to go hiking over the hills above Oldham, which is the West Riding of Yorkshire. We formed a club called the Pennine Rangers. I used to work in the theatre but I'd be up at the crack of dawn on Sunday morning, put the big boots on, get the rucksack and meet Cassidy. We had a wonderful time.

> **"I am a fan of cheese, certainly. Not with wine though."**

Also with Jim, when I came back from Palestine and landed in Liverpool, I was on a boat called the *Empress of Australia* – it was full of a thousand or more troops. I was down below and somebody came and said, "Anybody called Berny Cribbins?" I said, "Yeah, I'm here." He said, "Somebody on the quayside wants to see you." I thought, "What? Who the hell knows I'm here?" I looked out of this big boat and there was Cassidy. He'd heard that I was coming home, found out this boat had just come in from Palestine and on the off chance shouted up, "Is there anybody called Berny Cribbins on board?" They found me. And there was my best mate – the first person I saw back home after six months away.





Sweet or savoury?

Both. Everything! I'm a little pig. Sweet certainly – I have sugar in my tea. But I like savoury things as well.

If you could swap places with a member of the opposite sex for a day who would you be?

It'd be nice to be the Queen for the day. Can you imagine being the Queen when she's got to say hello to a lot of people? She's probably just checking out their shoes. ***Have you ever met the Queen?*** Twice. Once was at the Palladium when I'd done a Royal Command thing with a bunch of actors including Ronnie Fraser and Stratford Johns. The premise was that we all came on like a chorus line. We rehearsed it – it worked. But when we came to the performance with Her Majesty and co up in the box, they'd put an extra line of lights around the proscenium arch which reduced the space we had to walk on. A rather portly gentleman had difficulty getting on, therefore the music was going but we weren't with it... and it was the biggest shambles you've ever seen! Come the end, we all lined up ready to meet Her Majesty. She came along and said, "You were in the Royal Command." I said, "Yes Ma'am. I hope it will be much better next time." And she said, "Oh, I think we liked it the way it was."

Do you follow a soap opera?

Emmerdale. I love *Emmerdale.*

What is your favourite pizza topping?

I don't eat a lot of pizza but I do like that pepperoni sausage. A little cheese and a lot of pepperoni. Nice and spicy.

When have you been most scared?

On my second parachute jump when I was in the Parachute Regiment aged 18. You did the first two jumps from captained balloons 700 feet up. Your first jump is totally unknown. From the balloon you've got to drop about 150 feet before your chute gets enough air in it to stop you. For the first jump I was first out. The instructor said, "Number one. Cribbins, come." I stood and there's the horizon, 700 feet straight down. He said, "GO!" and you're out. Disciplined, you see. I'd been trained and trained and trained. I jumped and dooooooown I go. Chute open – whoopee! – land safely, thank goodness.

For the second one you jump out not from a door but through an aperture in the floor.

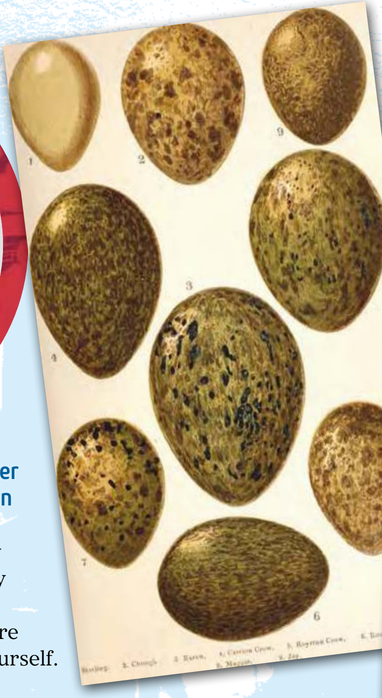
When you look down to put your feet right you can see the ground. This time I was jumping last. I saw the faces of the others going out through the aperture; as their feet hit fresh air so a white line went up. Literally, they went white. I watched four of them do it and I said, "I don't think I can do this." "Yes, you can," the instructor barked. I said, "No, no, I can't." "NOW. GO!" And I jumped. That I remember as being very scary.

How many times a day do you check your phone?
Never. I don't carry it with me. I do have a mobile but it's an old one that works off Calor Gas it's so ancient!

Do you believe in angels?
Yes I do. They're all over the place, aren't they? I was brought up as a Catholic and angels are part of it. But I do believe they're about somewhere. I mean what happens when you pop off? You've got to go somewhere. ***Do you believe there's more after death?*** Yes, I'd like to think so. There's got to be more, hasn't there?

What is/are your middle names?
I don't have a middle name but I do have a name I was given when I was confirmed. It's Joseph. Only in my book have I ever seen it in print.

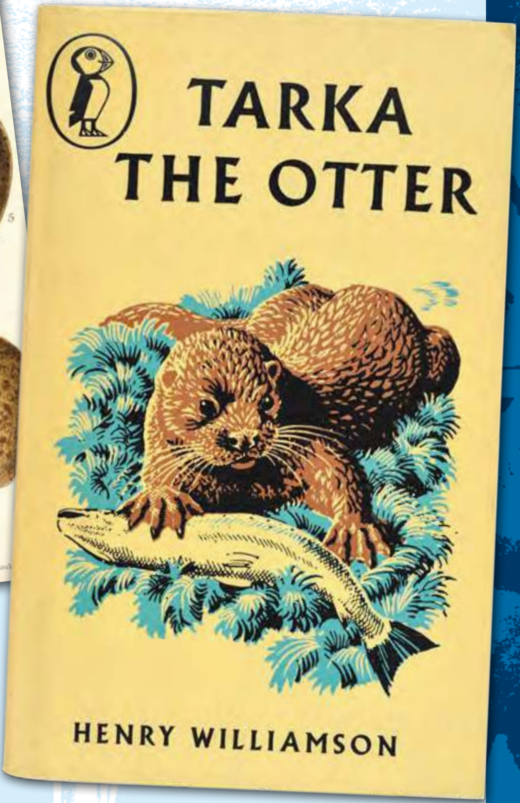
Who would you most like to meet?
There's a book called *Tarka the Otter* by Henry Williamson, which I first read when I was still at school. One day I was at Waterloo Station and there was the author. To this day I regret not having gone across and said, "Hello, thank you very much for that book." He'd have been delighted and I'd have been delighted. But I just didn't. I either didn't have time or didn't have the nerve. ***Do people come up and talk to you?*** Occasionally, yes. This story gives me the shivers every time I think of it... I hailed a cab and it was driven by a young East End guy. He said, "Where are you going then, Bernard?" I said, "I'm going to do this thing about Roald Dahl for *Jackanory*." He said, "Oh, *Jackanory*! That made me want to learn to read." Those were his words. Isn't that wonderful? It made me feel very humble indeed.



Have you ever cheated in an exam?
Never. How boring. Why would you cheat? You're cheating yourself.

What would you do if you won the lottery?
I was thinking about this the other day actually because it was 143 million. It'd be fabulous to win a big one. Think of all the charities you could give a million to. You could give a million to 43 people and still be left with 100 million. Then I could buy a bike and everything. Fantastic!

What hobbies did you have as a child?
I did a bit of birds nesting. ***What does that involve?*** Stealing the eggs from nests, then you prick each end and blow to get the middle out and keep the birds' eggs. There's a bit in my book where I recall going out with my mate Ronnie Ashton. We saw a magpie's nest up a hawthorn tree. It had a fairly smooth trunk so I shinned up and put my hand in the nest. The bird had gone and there were five eggs. I took out two and the only way I could get them down – because I needed both hands – was to put them in my mouth. So I put two eggs in my mouth, started coming down the tree and there was one thorn sticking out on the trunk. It went straight in me. I'm there with eggs in my mouth going, "Oww!" It was *very* painful. The eggs remained unbroken. But that stopped me going birds nesting. **DWM**



Read more of Bernard's stories in his autobiography *Bernard Who?* – published by Constable and out now in hardback, RRP £20.

Top left: Men from the Parachute Regiment take the plunge.

Top centre: A selection of British birds' eggs.

Top right: One of Bernard's favourite books.

Left: Not the kind of angels Bernard believes in.

Right: The legendary Bernard Cribbins – never off duty!

Bernard Cribbins photos © Emily Cook.

Meet the Team

The 2018 series is a fresh start for *Doctor Who*, but some of the people who played key roles in its creation have been with the show for many years...

Interviews by **GREG MARTIN**

Right: The Doctor (Jodie Whittaker) sees inside her new TARDIS in *The Ghost Monument* (2018).

Right inset above and below: Details of the reconfigured TARDIS console.

> "It's an absolute gift and honour to be allowed to design a TARDIS."
>
> **ARWEL JONES**

PRODUCTION DESIGNER

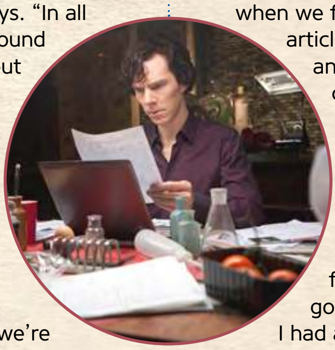
Arwel Jones

Although Series 11 is Arwel Jones' first as *Doctor Who* production designer, his association with the show goes right back to the 2005 relaunch, when he served as standby art director. Since then he's been the production designer on *The Sarah Jane Adventures*, *Wizards vs Aliens* (created by Phil Ford and former *Doctor Who* showrunner Russell T Davies) and *Sherlock* (created by Mark Gatiss and former showrunner Steven Moffat).

Arwel was based in Cardiff for all those series and remained at Roath Lock Studios when pre-production of *Doctor Who*'s current episodes began. "My background is as a standby art director, so I really feel at home on set," he says. "In all honesty I probably hang around there more than I should, but our work involves getting things ready elsewhere most of the time."

Arwel co-ordinated the design of the 2018 series from an office that became a hub of activity. "Art department sizes vary from job to job," he explains. "On *Doctor Who* we're lucky to have a strong team, including the office-based members, carpenters, dressers and floor crew. The size of the team changes depending on the workload.

"When people outside the industry ask me to explain our work I always say, 'Everything you see on screen that's not human is down to us' – although on this show that's not quite true. Our responsibilities include the overall look, feel and style of this world or universe we've created, as well as the creation or sourcing of all props, furnishings, weapons, vehicles, animals and graphics that you see on screen. That includes spaceships – or their interiors at least."



Far left: Production designer Arwel Jones.

Left inset: Arwel worked as production designer on *Sherlock*, which starred Benedict Cumberbatch in the title role.

Arwel gave the series' best-known ship a makeover for the second episode, *The Ghost Monument*. "We started work on the designs for the TARDIS interior back in January 2017, and I'm really happy with how close the end result matches our concepts," he says. "I won't name names but there were a few tears shed when we finally showed the finished article to the production team, and that was the greatest compliment. It's an absolute gift and honour to be allowed to design a TARDIS, but there's also a lot of pressure – everyone has an opinion and fans have their favourites, so I'm never going to please everyone. I had an idea – in fact I've had it for quite a while – so I just went with it. And it helped enormously to have so much support and encouragement from [showrunner] Chris Chibnall and [executive producer] Matt Strevens. It keeps you going.

"There were others designs during the series that worked out well, gambles that paid off," he says, "but I'm most pleased with the TARDIS."

Despite this pressure, Arwel says the most challenging aspect of Series 11 was "trying to be in three or four places at the same time, sometimes on different continents. I seem to manage two places regularly but that's my limit!"

SUPERVISING ART DIRECTOR

Daffyd Shurmer

Series 11's supervising art director is Dafydd Shurmer, who worked alongside Arwel Jones on *Wizards vs Aliens* and *Sherlock*. He's another *Doctor Who* veteran, but points out that "This is the largest art department I've ever worked with. There's a crew of around 50 people, including art directors, concept artists, draught persons, graphic designers, set decorators, scenic painters and production buyers, as well as people who work in dressing props, construction and fabrication. We also use external contractors. Together we bring to life the wonderful and fantastic worlds the writers create. We design sets, build them, dress locations and create and source the props."

Usually Arwel or Dafydd are there at Roath Lock to hand over a new set when a crew arrives for the first time. "We make sure everyone's happy," he says. "I'd like to say we have time to stay for shooting but we're normally so busy that once we hand over a set, we have to move on to the next.

"Every script is interesting and offers different challenges," he continues. "We've had a great team around us on this series so even the challenges have been a lot of fun and an exciting experience. I've been fortunate enough to work on many episodes of *Doctor Who,* but on this series we've pushed so many boundaries and managed to create some wonderful things. There are lots to choose from, but episodes five and seven really stand out for me as I set-decorated these, as well as my usual role as supervising art director, so I propped and dressed all the sets for these episodes. Creating the new TARDIS was also a great experience."

Far left: Supervising art director Daffyd Shurmer.

Right: Yaz (Mandip Gill) wakes up aboard a hospital spaceship in *The Tsuranga Conundrum* (2018).

PRODUCTION EXECUTIVE

Tracie Simpson

Far left: Production executive Tracie Simpson.

Left: One of the stunning South African locations used in *The Ghost Monument*.

Tracie Simpson's first *Doctor Who* credit was as production manager on *Rose*, the 2005 episode that ushered in what we now consider to be the series' modern era. Fourteen years on from the production of that groundbreaking series, Tracie has stayed loyal to *Doctor Who* and served as production executive on the latest batch of stories.

"I've taken *Doctor Who* abroad many times," she says, looking back on her long and varied experience with the programme. "It's always a mammoth task, but very exciting. This series I organised a three-week-long haul trip – the biggest foreign shoot the show has ever done. It was hard work, but not many jobs take you to such beautiful vistas, and they really look fantastic on screen."

What are the key skills she needs to carry out her role? "You need excellent people-management to support the team, and the ability to ensure the budget is managed in a way that helps to achieve the editorial ambition. You have to be a team player, and luckily I'm surrounded by like-minded people. A good sense of humour helps and you have to enjoy your job. I'm very lucky to be working with this cast and crew on what I think is one of the best shows on TV."

Tracie works closely with Chris Chibnall, Matt Strevens and co-executive producer Sam Hoyle. "Chris, Matt and Sam bounced into making this series full of exciting enthusiasm and ambition. This flows through the team and inspires everyone to deliver them their dreams. And they're always appreciative of how hard we all work – every greeting or meeting starts with 'Thank you, thank you, thank you!'

"The biggest challenge has been working out how to put Chris, Matt and Sam's amazing aspirations on screen and keep the show within budget," she continues. "And although one of my highlights was the long haul trip, it was also very challenging. Matt and Arwel [Jones] first recce'd early last year and found our brilliant locations. We then had the challenge of forging a relationship with the local production company who helped deliver our foreign shoot."

PRODUCTION CO-ORDINATOR

Sandra Cosfield

There are no such location trips for Sandra Cosfeld, who plays an equally vital role closer to home at Roath Lock. "My team and I run the production office, so we're basically the admin support for everyone else," she explains. "When people ask me what I do, I always say 'the boring bits', like booking travel and accommodation and so on. But the truth is there are so many different aspects to my job and no two days are ever the same so it never actually gets boring.

"I've had a fantastic team to help me this year – thanks Jess, Jade, Alex, Ellie and Brenna! We make sure that everyone has all the information they need, from new script drafts to schedules and location information. We're often also the first port of call if there are any problems. If Ray Holman or one of his costume makers has been slaving over one of his beautiful costumes until late because there's been a last-minute schedule change, we make sure that the costume gets to set on time. Or if a vital piece of equipment breaks down, it's our job to get it fixed or find a replacement. The secret to my job is knowing who to speak to in every conceivable situation, and knowing how to speak to them to make them inclined to help us. I owe a lot of people a lot of favours..."

What's been the highlight of Series 11 for Sandra? "The new cast and the new characters, without a shadow of a doubt," she says. "We've always been lucky with the cast on *Doctor Who* – year after year the producers have always cast genuinely nice people, which makes my job so much easier and more enjoyable. But Jodie, Brad, Mandip and Tosin have been an absolute dream. Getting to work with them has been such a joy this year. And I adore their characters' interaction. I pretty much fell in love with all of them as soon as I read Chris' script for the first episode."

Sandra was a production runner on the 2011 Christmas Special *The Doctor, the Widow and the Wardrobe* and has worked on every episode since then. "I can't believe it's been seven years," she says. "I know I've been very lucky. I was a fan before I started working on the show and I'll keep doing this for as long as they'll have me. Security will have to escort me out of the building and wrestle my access pass off me on the day I get replaced!" **DWM**

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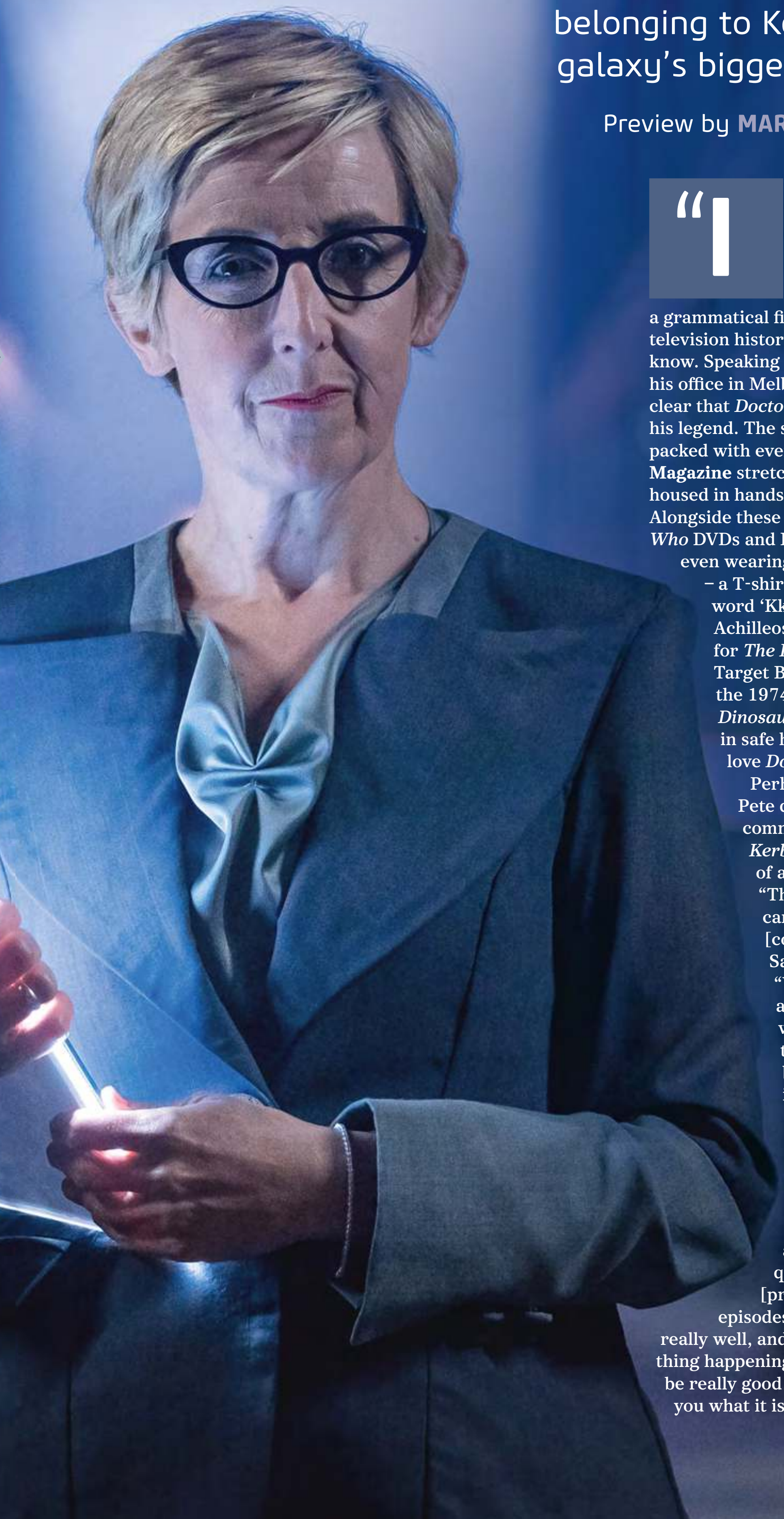
Kerblam!

A mysterious message sends the Doctor and her friends to a warehouse moon belonging to Kerblam!, the galaxy's biggest retailer...

Preview by **MARCUS HEARN**



Above: Writer Pete McTighe.

Right: Julie Hesmondhalgh as Judy Maddox.

"I'm so proud to bring the exclamation mark to *Doctor Who* story titles," says writer Pete McTighe with a broad smile. This is a grammatical first in the series' long television history, and Pete should know. Speaking to us over Skype from his office in Melbourne, Australia, it's clear that *Doctor Who* looms large in his legend. The shelves behind him are packed with every issue of **Doctor Who Magazine** stretching back to 1979, all housed in handsome, bespoke binders. Alongside these are rows of *Doctor Who* DVDs and Blu-rays. Pete is even wearing part of his collection – a T-shirt emblazoned with the word 'Kklak!', a tribute to Chris Achilleos' eccentric cover art for *The Dinosaur Invasion*, Target Books' adaptation of the 1974 story *Invasion of the Dinosaurs*. Series 11 is clearly in safe hands with writers who love *Doctor Who* this much.

Perhaps unsurprisingly, Pete describes his commission to write *Kerblam!* as the fulfilment of a long-held ambition. "The *Doctor Who* gig came about when I met [co-executive producer] Sam Hoyle," he explains. "We really hit it off and she told me there was a show happening that she thought I'd be really interested in. And then an email arrived from Chris Chibnall. I'm a massive fan of his work, so it was great to hear from him. We Skyped, and I asked him lots of geeky questions about his [previous] *Doctor Who* episodes. We were getting on really well, and he said, 'There's this thing happening and I think you'd be really good for it, but I can't tell you what it is for another couple of weeks.' Of course, he must have been able to see all the *Doctor Who* stuff in the background when we were Skyping. If I'd known at that stage what he was going to talk to me about, I probably would've covered it up!"

Kerblam! takes the Doctor and her friends back into space. The gang receives a mysterious package, addressed to the Doctor, which leads them to a warehouse moon orbiting the planet Kandoka. "The story revolves around an intergalactic delivery company where something seems to be going wrong," says Pete. "This gives the Doctor a massive mystery to solve. Even though it's set in the future, on the moon of an alien planet, I wanted the episode to feel very real. And I think it does. There's a lot of correlation with how we live our lives today."

Australian director Jennifer Perrott was in charge. "Jen's incredibly collaborative and visionary," says Pete. "She runs a really efficient, but relaxed and fun set. She did my episode and *The Tsuranga Conundrum*, both of which were really complex. One particular action sequence in my episode was so ambitious... but what you see on screen is exactly what I wanted. It looks amazing."

The guest cast is led by *Not Going Out*'s Lee Mack as Dan Cooper, and *Coronation Street* and *Broadchurch* star Julie Hesmondhalgh as Judy Maddox. "I wrote the role of Dan specifically for Lee Mack. I'm a big fan of Lee, and when Chris mentioned that he was keen to appear in the series I wrote it in his voice. From that point on I couldn't imagine anyone else doing it.

"It was the same with Judy," he continues. "The first person that came to mind when I started writing her was Julie Hesmondhalgh, so I was really pleased that she was able to join the cast. She's injected the character with a really quirky, loveable quality."

Pete was born in the UK but now divides his time between Cardiff and Melbourne, where he's best known as the originating writer of the acclaimed Australian drama *Wentworth*. In fact, he balanced the writing of *Kerblam!* with his ongoing commitment to the award-winning series. "Chris' *Doctor Who* is a perfect fit for me," he says. "When he pitched me his vision it really chimed with what I wanted to see as a viewer, as a fan. I instantly felt like we were on the same page. I think this is a really exciting, invigorating era of the show and I feel really privileged to be involved in it." **DWM**

> **"Even though it's set in the future, on the moon of an alien planet, I wanted the episode to feel very real."** PETE McTIGHE

Above: Lee Mack as Dan Cooper.

Below left: Yaz (Mandip Gil), Ryan (Tosin Cole), the Doctor (Jodie Whittaker) and Graham (Bradley Walsh) visit a warehouse moon.

The Witchfinders

The Doctor and her friends arrive at a village in the grip of superstition and zealotry. But they're not the only new arrivals on the scene...

Preview by **MARCUS HEARN**

Above: *The Witchfinders* is written by Joy Wilkinson.

Right: Alan Cumming guest stars as King James I.

"We all use the term 'witch hunt', don't we?" says Joy Wilkinson, who wrote the eighth episode of Series 11. "It's become a way of describing the general human tendency to turn fear outwards, which often manifests itself as bullying. It's a cycle that's repeated itself throughout history – people often don't question persecutors until they become persecuted themselves."

Set in a 17th-century Lancashire village, *The Witchfinders* sees the Doctor, Graham, Yaz and Ryan caught up in the infamous witch trials of the era. Fear and superstition are rife amongst the locals, and at the heart of the matter is Becka Savage, played by Siobhan Finneran – one of two much-feted guest stars who appear in this episode. An actor with a long record of appearances in acclaimed British drama (*Downton Abbey, Happy Valley, Clocking Off, The Loch*), Finneran brings a steely demeanour to the formidable Becka.

Although set in a familiar period of English history, the only real-life character to appear in Joy's story is King James I. The role is taken by Alan Cumming. A BAFTA-winning and Golden Globe-nominated actor, star of Hollywood blockbusters and Broadway, Cumming is one of Series 11's best-known and most anticipated guest stars. "Alan Cumming is absolutely amazing as James I," says Joy. "Meeting the King gives the Doctor a chance to engage with the person who's kicked off all the witch hunts. He was a very religious man, who I think saw himself as God's white knight, on a mission to wipe out witches and vanquish evil.

"Now and then I do little history courses, just for fun, and I did a day course on James I," she explains. "It was fascinating, because I knew about the Gunpowder Plot and his work with Shakespeare, but there were so many other aspects of his life that seem full of contradictions – he was baptised a Catholic, and there's speculation that his mother [Mary, Queen of Scots] may have had his father [Henry Stuart] murdered. It seems that many of the people who were supposed to look after James died in mysterious circumstances, and there were attempts to kidnap him or even blow him up. He seemed to be an incredible, larger-than-life character who was striving for goodness but at the same time was also paranoid and insecure. In James, I saw the opportunity to write a character who was naturally heightened, which made him ideal for *Doctor Who*."

"We had a responsibility to the era," says Sallie Aprahamian, director of this episode. "I read a lot about King James, I tried to read his book *Daemonologie*, and I certainly immersed myself in what was happening during that time. But Alan is a particular kind of talent, which meant that we sort of knew what he was going to do with the role when we took the decision to cast him."

King James I and the witch trials are, however, only part of the story. "The period that the story is set against is a time of such heightened superstition," says Sallie. "The madness and the persecution of that time sits really well with the 'what if?' nature of sci fantasy."

The 'what if' in this instance leads the Doctor to meet the God-fearing leaders and townsfolk of Bilehurst Cragg. And speaking of this story's setting – while Joy was partly inspired by the trials of the so-called Pendle witches in the early 1600s, she was also moved by the ancient history of the Lancashire countryside. "I love the moors in that area and the Pennines. They were carved out by glaciers in the Ice Age, so I think it's a place where you can feel how far back time goes."

> **"The madness and the persecution of that time sits really well with the 'what if?' nature of sci fantasy."**
>
> SALLIE APRAHAMIAN

Viewers can perhaps expect a similarly distinctive, haunting look from *The Witchfinders*, which was shot mostly on location. "We had the most dreadful weather," says Sallie. "You'd get torrential rain followed by brilliant sunshine and snow showers. But we were depicting a very dark period in our history, so the weather had a fantastic consequence for the aesthetic of the piece."

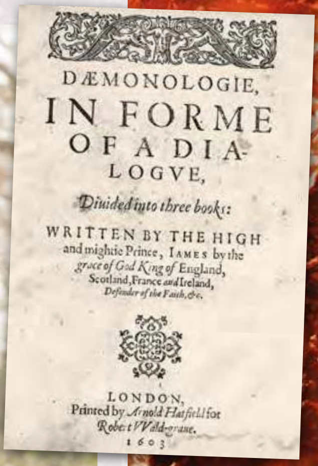
Of course, having already visited 1950s Alabama and India at the start of Partition in 1947, the Doctor and her friends are no strangers to confronting dark periods of history. But with the King himself in their path and the fate of many at stake, *The Witchfinders* promises another grand historical showdown... **DWM**

Above: Siobhan Finneran as Becka Savage.

Below left: Yaz (Mandip Gill) and Graham (Bradley Walsh) watch as the Doctor tries apple bobbing.

Below right: The title page of *Daemonologie*, the 1597 book written by King James I.

Bottom right: A contemporary woodcut depicting a flying witch and a demon.



DÆMONOLOGIE,
IN FORME
OF A DIA-
LOGVE,
Diuided into three books:
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and mightie Prince, IAMES by the
grace of God King of England,
Scotland, France *and* Ireland,
Defender of the Faith, &c.

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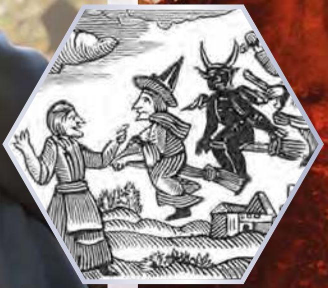

EPISODE 9 BBC ONE SUNDAY 2 DECEMBER 2018

It Takes You Away

In rural Norway, the wilderness threatens to encroach on a boarded-up cottage inhabited by a terrified and isolated girl...

Preview by **MARCUS HEARN**

In creating the setting for *It Takes You Away*, writer Ed Hime wanted to suggest a feeling of isolation. "A sparseness," he says. "A sense that the characters were stuck in a place that was unreachable. Civilisation is a long way away, and there might be danger lurking wherever you look."

Ed was brought onto Series 11 when co-executive producer Sam Hoyle showed Chris Chibnall a pilot script he'd written for a science-fiction project. Ed already knew Matt Strevens, *Doctor Who*'s other executive producer, from the time they'd spent working together on a different series. "Matt and I crossed paths years ago when he was producing [the Channel 4 drama] *Skins*," says Ed. "He's a fun, upbeat, exciting guy to be around. He's always on."

Ed joined his colleagues in the Series 11 writers' room. "Chris is a brilliant writer and runner of the room; he knows exactly what he's doing. He's very relaxed, makes everyone feel very welcome and is very open to ideas. This was hands-down the most fun I've ever had on a job. When you're writing you spend so much time stuck on your own, doing the work by yourself. I love that side of it, but it's also nice to spend time with other writers, sharing the most ludicrous conversations about stories you can tell. Everyone was so smart and interesting and different – I loved it."

The episode is overseen by Jamie Childs, who, as this year's lead director, is also credited with *The Woman Who Fell to Earth*, *Demons of the Punjab* and the upcoming finale, *The Battle of Ranskoor Av Kolos*. Guest stars include Kevin Eldon, an actor and comedian who has appeared in a huge selection of great British comedies (*Spaced*, *I'm Alan Partridge*, *Black Books*, *Brass Eye*, *Nathan Barley* and *Green Wing*, to name a few) and Ellie Wallwork, who plays Hanne. The episode tells the story of Hanne's predicament – and the journey undertaken by the Doctor and friends in an effort to help her.

Ed Hime is a writer who enjoys experimenting with science-fiction scenarios. "I think generally people are getting more sci-fi literate," he says. "Just look at the Marvel universe. Those films are presenting what would once have been considered fringe sci-fi ideas.

"Mainstream audiences now recognise that you can use sci fi to tell fascinating, engaging stories in different ways," he continues. "They're catching up with what science-fiction fans have known all along – that this is an exciting medium in which to tell allegorical tales." **DWM**

Top: Ed Hime, the writer of *It Takes You Away*.

Above: Kevin Eldon in a publicity shot for his 2013 TV show *It's Kevin*. Kevin previously played Antimony in the *Doctor Who* audio drama *Death Comes to Time* (2001).

Right: Graham (Bradley Walsh) and the Doctor (Jodie Whittaker) find themselves far from civilisation in *It Takes You Away*.

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EPISODE 10 BBC ONE SUNDAY 9 DECEMBER 2018

The **Battle** of Ranskoor Av Kolos

This year's season finale is approaching. "It's going to be emotional," says Chris Chibnall...

Preview by **EMILY COOK**

"It's beyond our expectations," says *Doctor Who*'s showrunner Chris Chibnall, commenting on the overwhelmingly positive reaction to Jodie Whittaker's first series. "I'd love to say a massive thank you to all the fans and the readers of this magazine who've welcomed Jodie's Doctor and Brad, Tosin and Mandip so brilliantly and with such warmth. It's been lovely seeing them take those actors and characters to their hearts. And I think the end of the season's a good point to say that, because the final episode is all about those four characters..."

The season finale, *The Battle of Ranskoor Av Kolos*, is written by Chris and directed by Jamie Childs. Chris says that Team TARDIS have changed a lot since we first met them in *The Woman Who Fell to Earth*. "The big arc this year is the emotional journeys of Graham, Ryan, Yaz and the Doctor," he explains. "They've been through a lot emotionally. They've lost people. They've been thrown across the universe and seen all the thrills and spills, dangers and tough times that being with the Doctor can throw at you – and they've made a conscious decision to travel with her."

For the climax of a series which has explored the coming together of a fresh team and their relationships with each other, Chris "wanted a finale that delves into and challenges that new dynamic. Who are these people now they've gone through at least nine – and many more unseen – adventures with the Doctor? The Doctor's friends are going to be tested in episode ten: we're going to see how far they've come, how much they've learned and whether they're going to make mistakes at a crucial moment."

The stakes are high for the Doctor, too. "The inner steel and toughness of Jodie's Doctor is on display a bit more in *The Battle of Ranskoor Av Kolos*. You want to challenge the Doctor in every episode but particularly in a finale. Whoever you are, don't mess with her."

Joining the cast for episode ten are Phyllis Logan (best known for *Downton Abbey*) as Andinio, Percelle Ascot from *Wizards vs Aliens* as Delph and *Game of Thrones* star Mark Addy. "Mark was number one on our list to play Paltraki," says Chris. "I think he's one of our finest actors – he's got such strength and such humanity and such vulnerability and such truth. Paltraki is a mysterious character caught in a difficult situation and Mark absolutely nails the part." But for now, the details of that situation remain under wraps.

"It's more emotional and surprising the less you know," says Chris with an enigmatic smile. "We're trying to take you on an emotional journey and if you want to have the maximum emotional experience, it's best that everybody experiences the show at the same time, unspoiled."

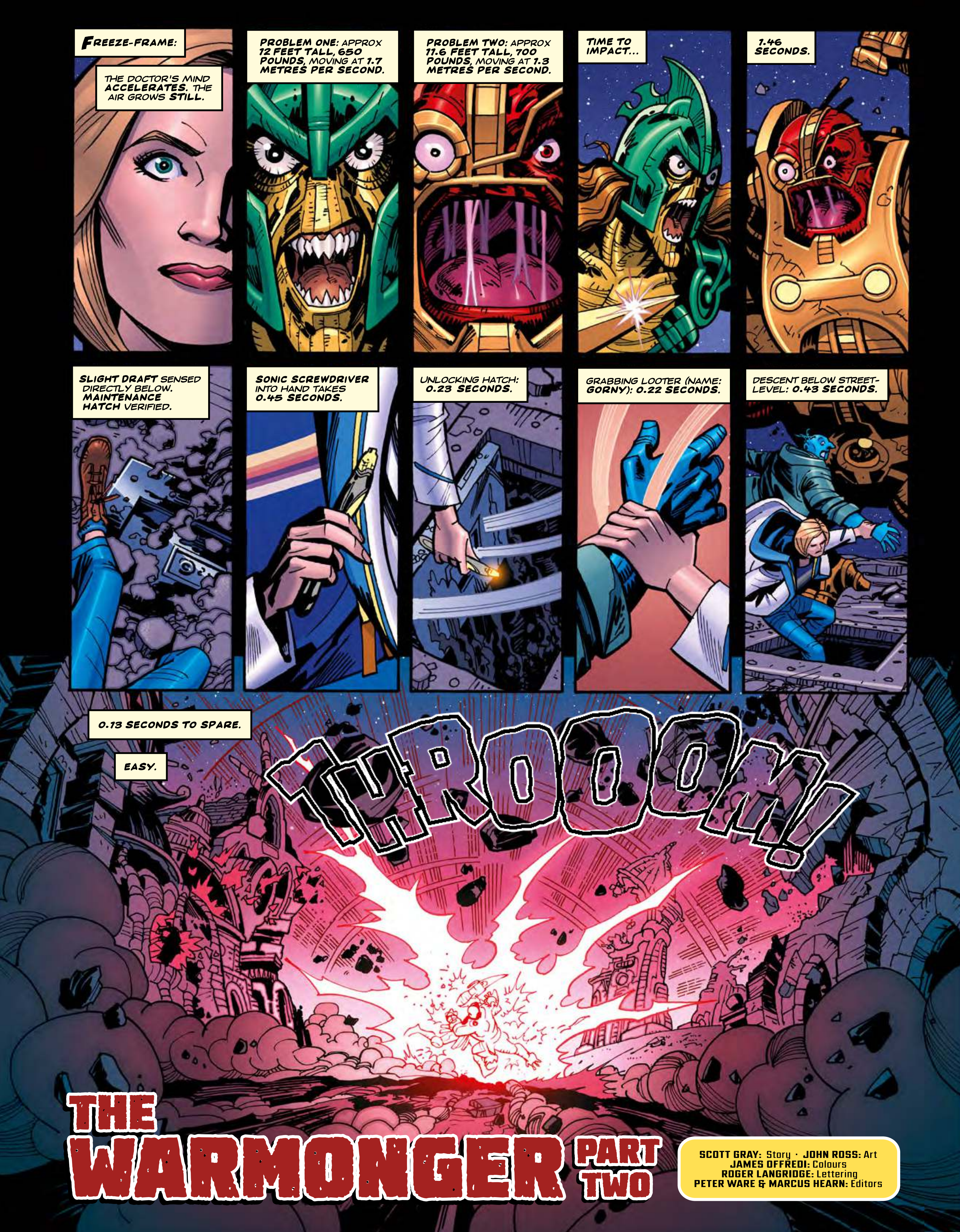
Chris leaves us with a spoiler-free teaser for the finale: "You're going to get taken to an alien world. You're going to meet some new people. And what happens on that alien world is going to challenge our team. So, settle in, let the mists of Ranskoor Av Kolos envelop you and hopefully we'll see you on the other side..." **DWM**

Top: Jamie Childs, director of *The Battle of Ranskoor Av Kolos*.

Above: Mark Addy guest stars as Paltraki.

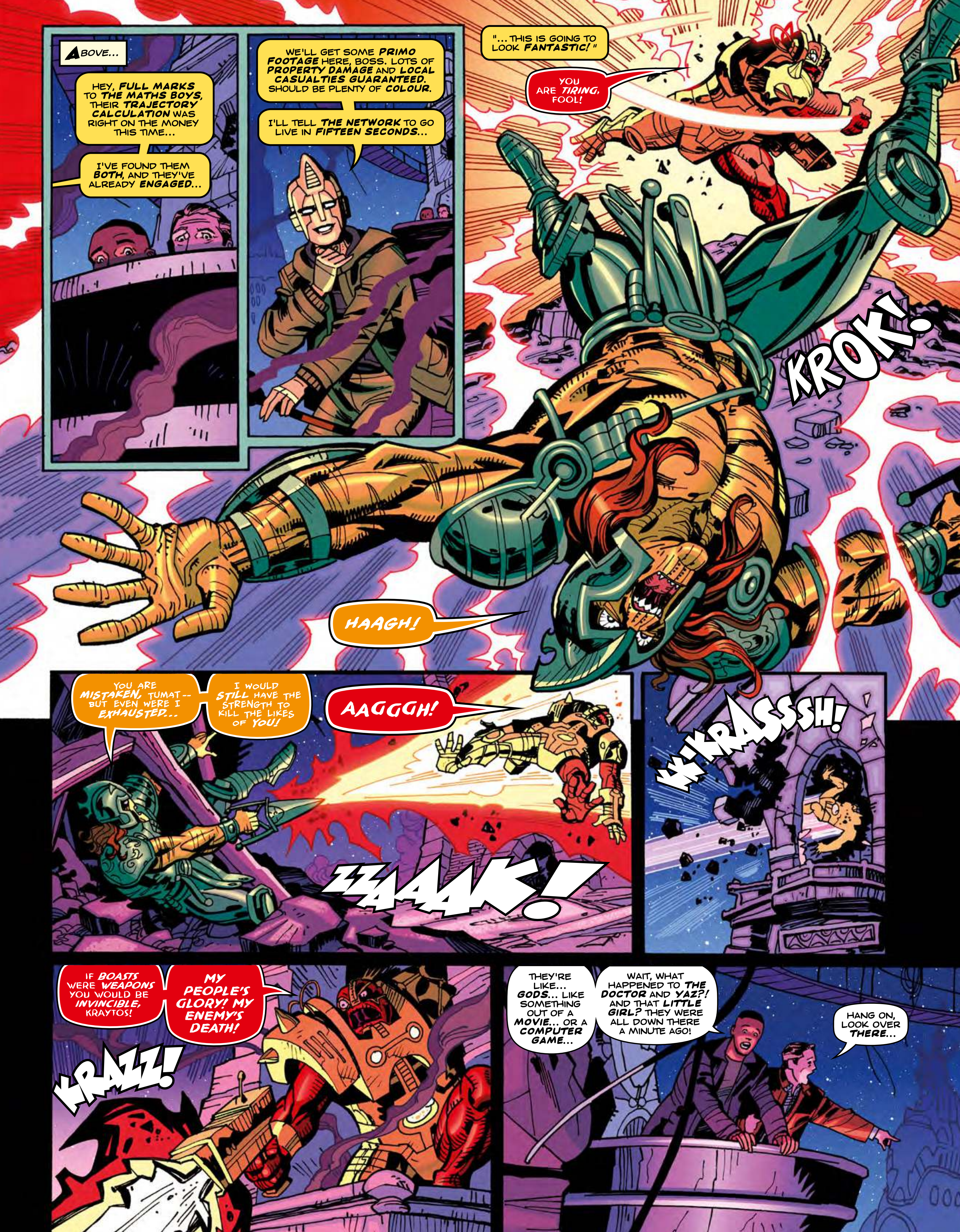
Right: What challenges will Graham (Bradley Walsh), the Doctor (Jodie Whittaker), Yaz (Mandip Gill) and Ryan (Tosin Cole) face on Ranskoor Av Kolos?

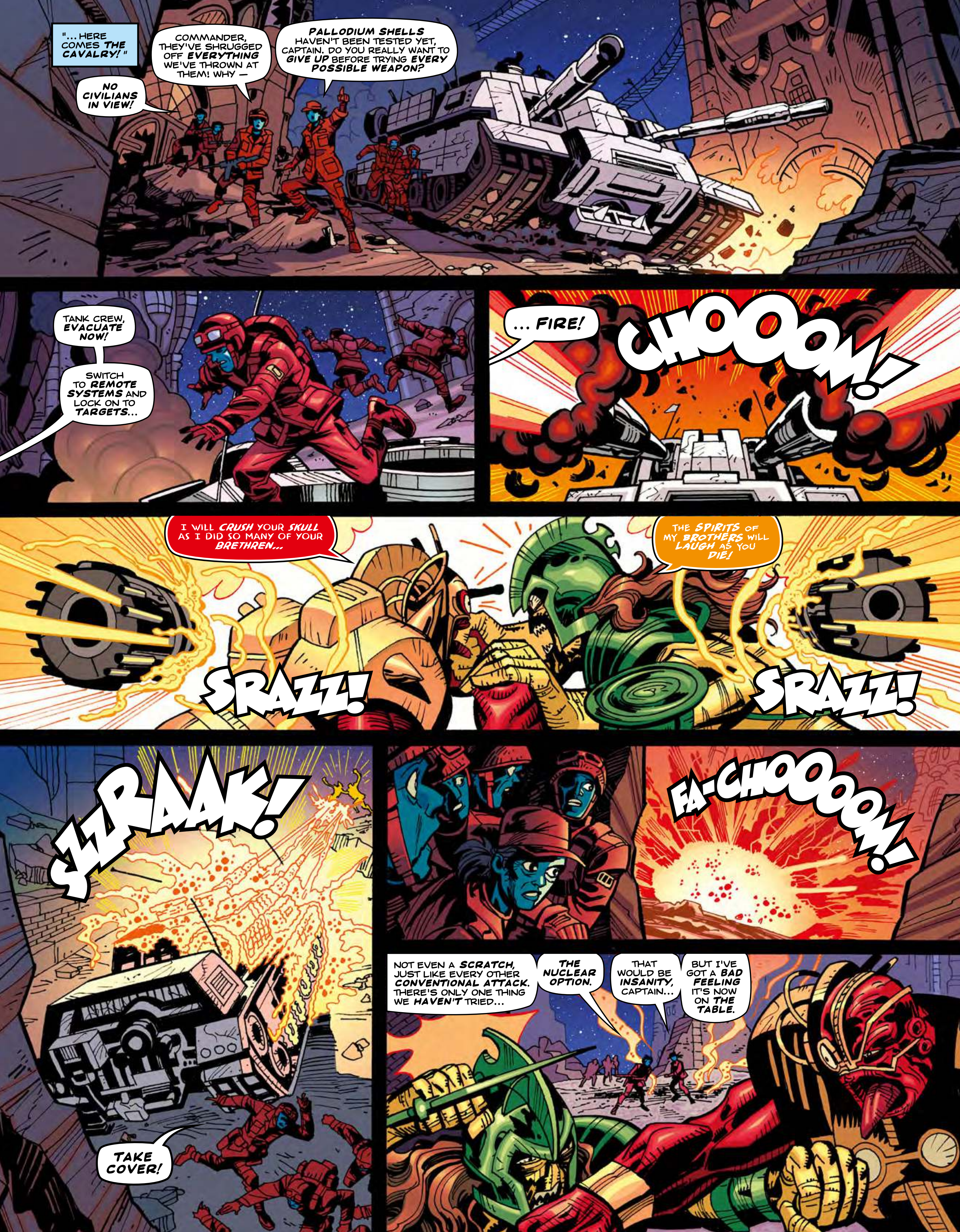
POLICE PUBLIC CALL BOX

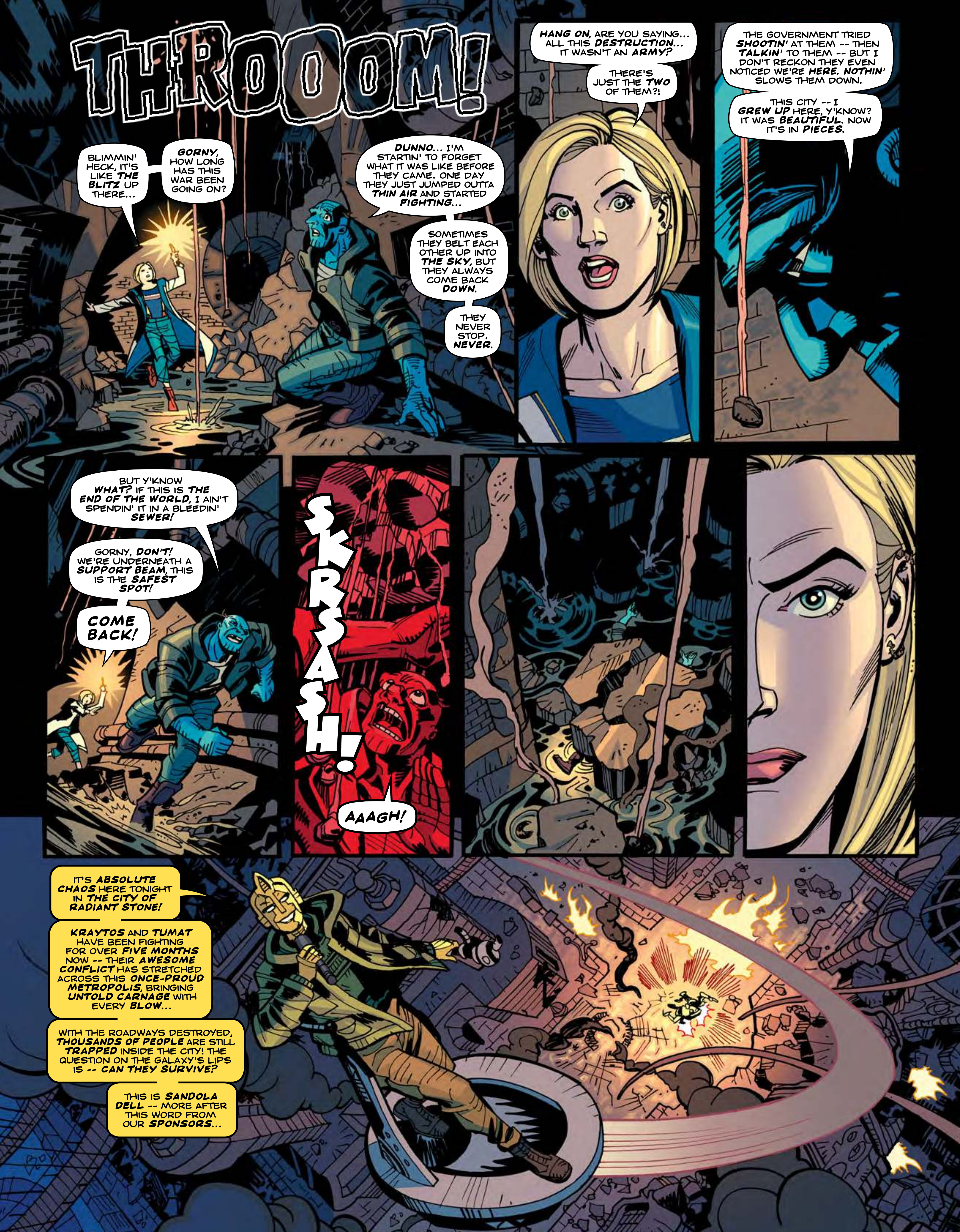

FREEZE-FRAME:
THE DOCTOR'S MIND ACCELERATES. THE AIR GROWS STILL.
PROBLEM ONE: APPROX 12 FEET TALL, 650 POUNDS, MOVING AT 1.7 METRES PER SECOND.
PROBLEM TWO: APPROX 11.6 FEET TALL, 700 POUNDS, MOVING AT 1.3 METRES PER SECOND.
TIME TO IMPACT...
1.46 SECONDS.
SLIGHT DRAFT SENSED DIRECTLY BELOW. MAINTENANCE HATCH VERIFIED.
SONIC SCREWDRIVER INTO HAND TAKES 0.45 SECONDS.
UNLOCKING HATCH: 0.23 SECONDS.
GRABBING LOOTER (NAME: GORNY): 0.22 SECONDS.
DESCENT BELOW STREET-LEVEL: 0.43 SECONDS.
0.13 SECONDS TO SPARE.
EASY.
THROOOM!

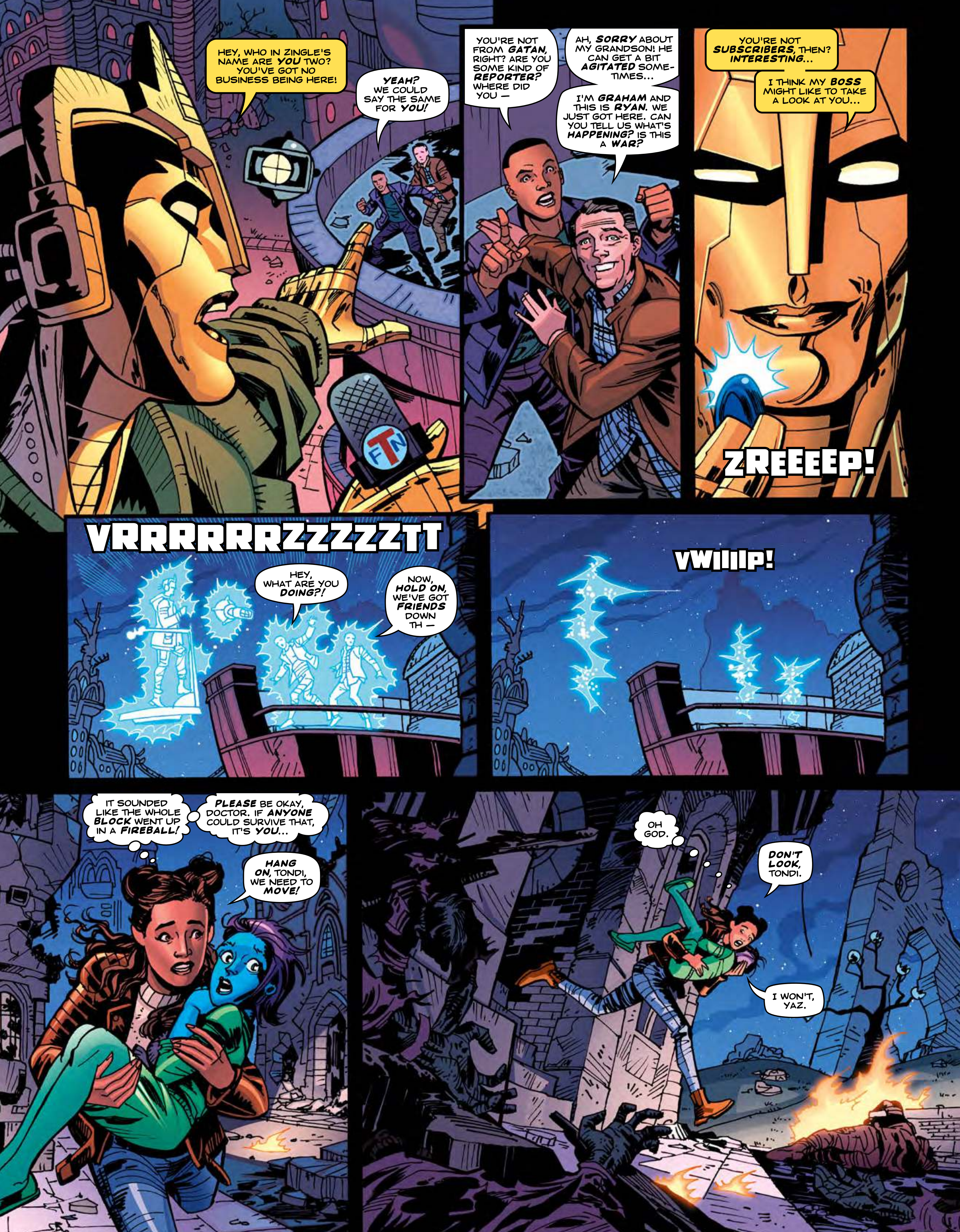
THE WARMONGER PART TWO

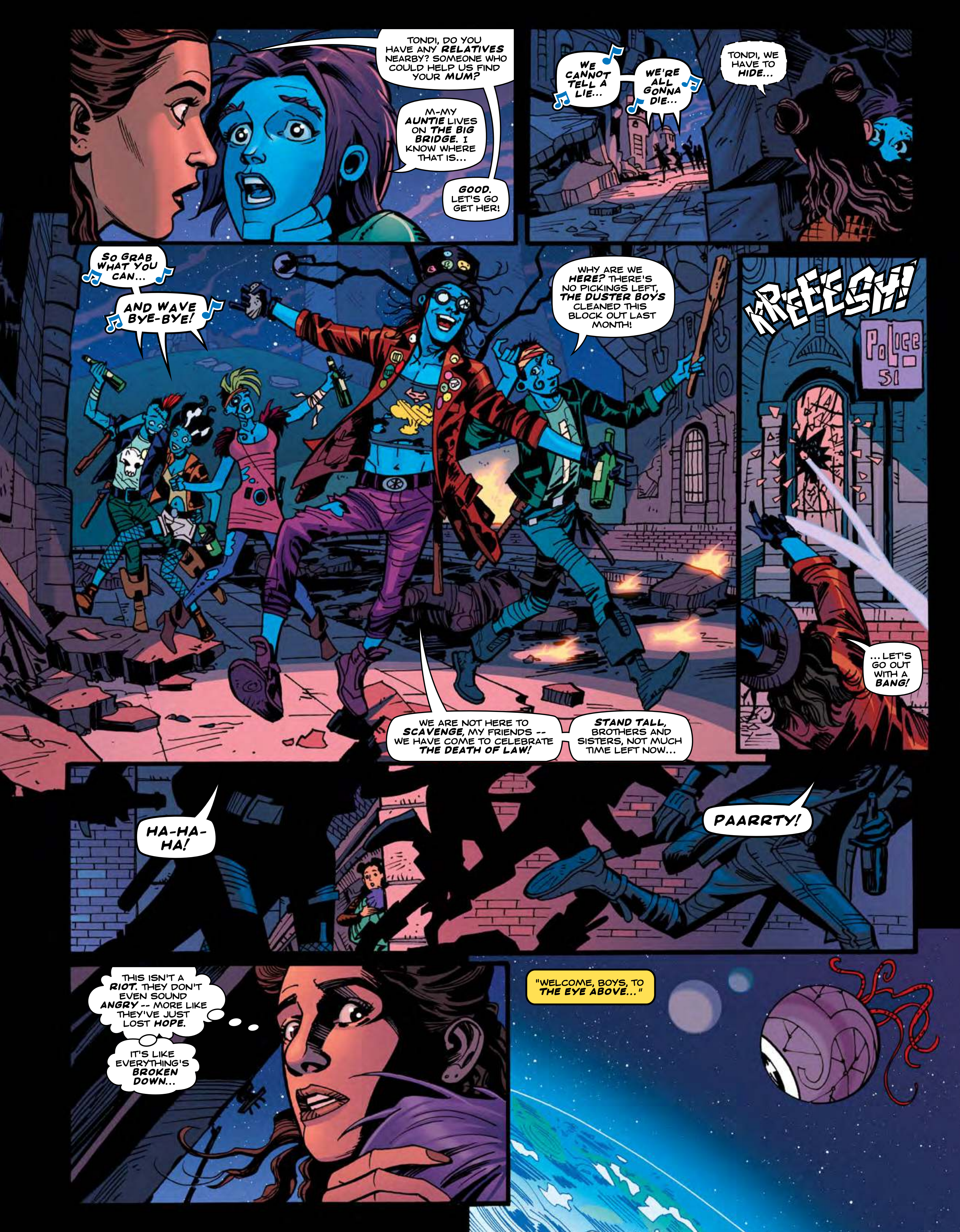
SCOTT GRAY: Story · **JOHN ROSS:** Art
JAMES OFFREDI: Colours
ROGER LANGRIDGE: Lettering
PETER WARE & MARCUS HEARN: Editors

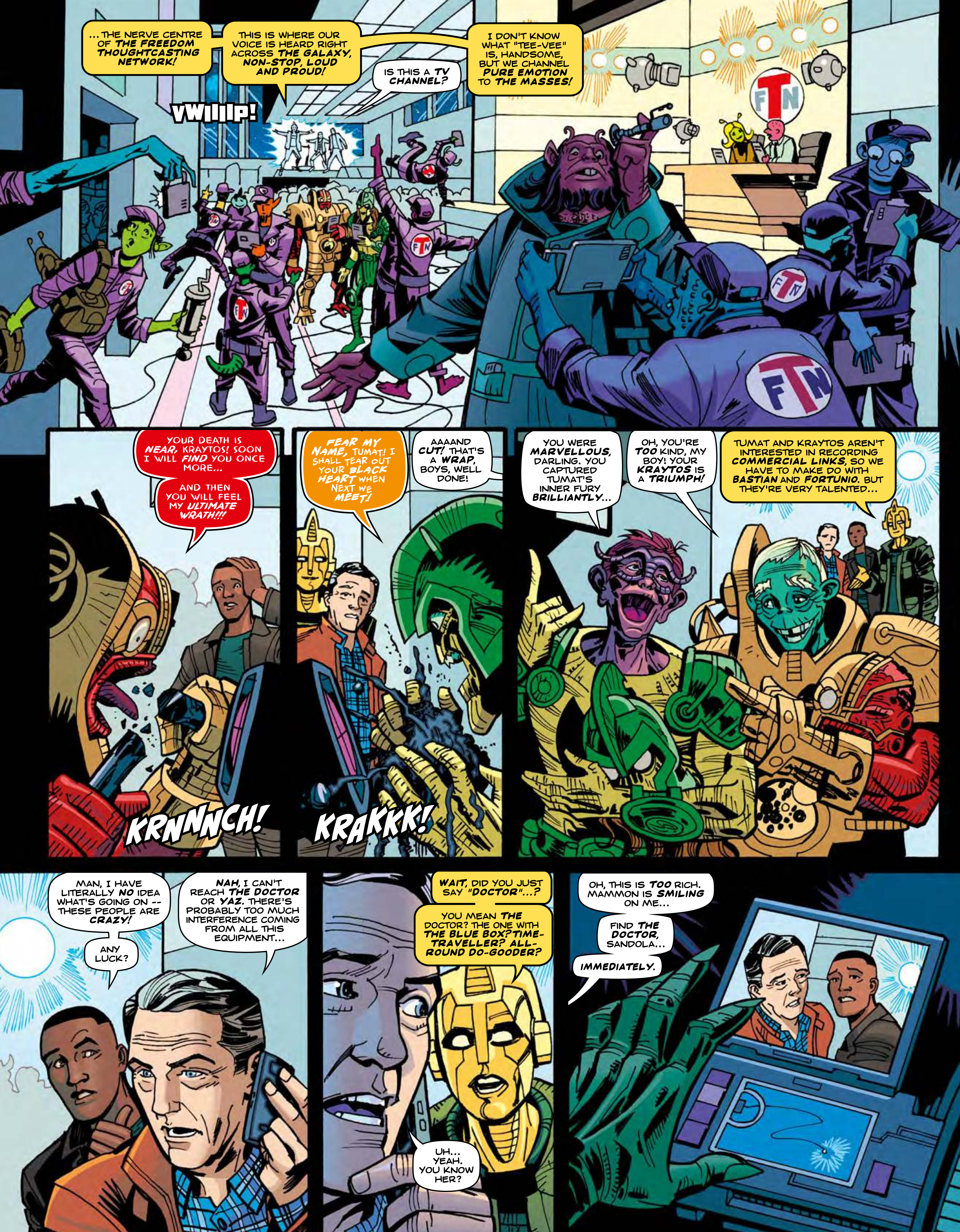

ABOVE...
HEY, FULL MARKS TO THE MATHS BOYS, THEIR TRAJECTORY CALCULATION WAS RIGHT ON THE MONEY THIS TIME...
I'VE FOUND THEM BOTH, AND THEY'VE ALREADY ENGAGED...
WE'LL GET SOME PRIMO FOOTAGE HERE, BOSS. LOTS OF PROPERTY DAMAGE AND LOCAL CASUALTIES GUARANTEED. SHOULD BE PLENTY OF COLOUR.
I'LL TELL THE NETWORK TO GO LIVE IN FIFTEEN SECONDS...
"...THIS IS GOING TO LOOK FANTASTIC!"
YOU ARE TIRING, FOOL!
KROK!
HAAGH!
YOU ARE MISTAKEN, TUMAT-- BUT EVEN WERE I EXHAUSTED...
I WOULD STILL HAVE THE STRENGTH TO KILL THE LIKES OF YOU!
AAGGGH!
ZZAAAK!
K'KRASSSH!
IF BOASTS WERE WEAPONS YOU WOULD BE INVINCIBLE, KRAYTOS!
MY PEOPLE'S GLORY! MY ENEMY'S DEATH!
KRAZZ!
THEY'RE LIKE... GODS... LIKE SOMETHING OUT OF A MOVIE... OR A COMPUTER GAME...
WAIT, WHAT HAPPENED TO THE DOCTOR AND YAZ?! AND THAT LITTLE GIRL? THEY WERE ALL DOWN THERE A MINUTE AGO!
HANG ON, LOOK OVER THERE...

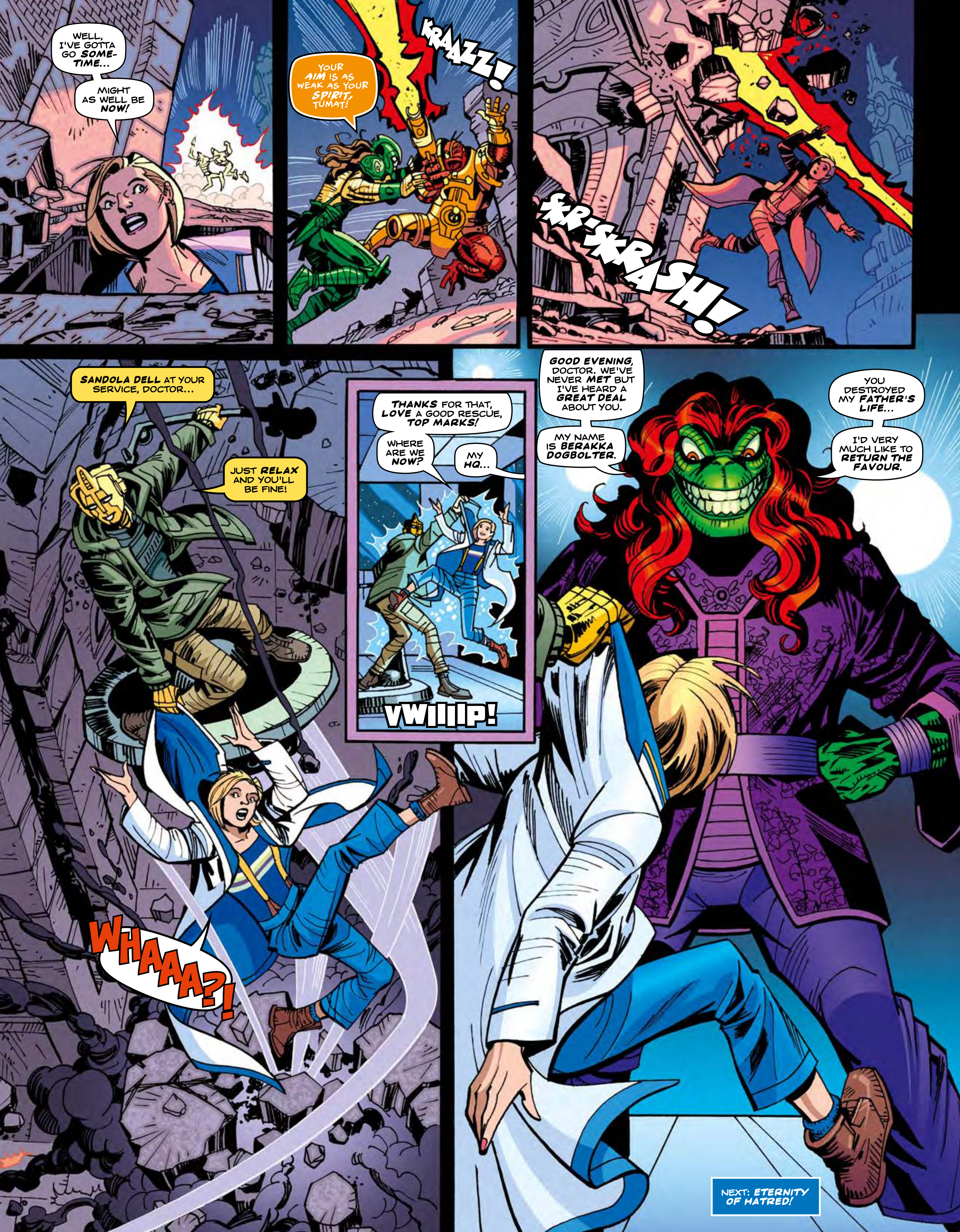

"... HERE COMES THE CAVALRY!"
NO CIVILIANS IN VIEW!
COMMANDER, THEY'VE SHRUGGED OFF EVERYTHING WE'VE THROWN AT THEM! WHY —
PALLODIUM SHELLS HAVEN'T BEEN TESTED YET, CAPTAIN. DO YOU REALLY WANT TO GIVE UP BEFORE TRYING EVERY POSSIBLE WEAPON?
TANK CREW, EVACUATE NOW!
SWITCH TO REMOTE SYSTEMS AND LOCK ON TO TARGETS...
... FIRE!
CHOOOOM!
I WILL CRUSH YOUR SKULL AS I DID SO MANY OF YOUR BRETHREN...
THE SPIRITS OF MY BROTHERS WILL LAUGH AS YOU DIE!
SRAZZ!
SRAZZ!
SZZRAAK!
TAKE COVER!
FA-CHOOOOOM!
NOT EVEN A SCRATCH, JUST LIKE EVERY OTHER CONVENTIONAL ATTACK. THERE'S ONLY ONE THING WE HAVEN'T TRIED...
THE NUCLEAR OPTION.
THAT WOULD BE INSANITY, CAPTAIN...
BUT I'VE GOT A BAD FEELING IT'S NOW ON THE TABLE.


THROOOM!
BLIMMIN' HECK, IT'S LIKE THE BLITZ UP THERE...
GORNY, HOW LONG HAS THIS WAR BEEN GOING ON?
DUNNO... I'M STARTIN' TO FORGET WHAT IT WAS LIKE BEFORE THEY CAME. ONE DAY THEY JUST JUMPED OUTTA THIN AIR AND STARTED FIGHTING...
SOMETIMES THEY BELT EACH OTHER UP INTO THE SKY, BUT THEY ALWAYS COME BACK DOWN.
THEY NEVER STOP. NEVER.
HANG ON, ARE YOU SAYING... ALL THIS DESTRUCTION... IT WASN'T AN ARMY?
THERE'S JUST THE TWO OF THEM?!
THE GOVERNMENT TRIED SHOOTIN' AT THEM -- THEN TALKIN' TO THEM -- BUT I DON'T RECKON THEY EVEN NOTICED WE'RE HERE. NOTHIN' SLOWS THEM DOWN.
THIS CITY -- I GREW UP HERE, Y'KNOW? IT WAS BEAUTIFUL. NOW IT'S IN PIECES.
BUT Y'KNOW WHAT? IF THIS IS THE END OF THE WORLD, I AIN'T SPENDIN' IT IN A BLEEDIN' SEWER!
GORNY, DON'T! WE'RE UNDERNEATH A SUPPORT BEAM, THIS IS THE SAFEST SPOT!
COME BACK!
SKRSASH!
AAAGH!
IT'S ABSOLUTE CHAOS HERE TONIGHT IN THE CITY OF RADIANT STONE!
KRAYTOS AND TUMAT HAVE BEEN FIGHTING FOR OVER FIVE MONTHS NOW -- THEIR AWESOME CONFLICT HAS STRETCHED ACROSS THIS ONCE-PROUD METROPOLIS, BRINGING UNTOLD CARNAGE WITH EVERY BLOW...
WITH THE ROADWAYS DESTROYED, THOUSANDS OF PEOPLE ARE STILL TRAPPED INSIDE THE CITY! THE QUESTION ON THE GALAXY'S LIPS IS -- CAN THEY SURVIVE?
THIS IS SANDOLA DELL -- MORE AFTER THIS WORD FROM OUR SPONSORS...


HEY, WHO IN ZINGLE'S NAME ARE ***YOU*** TWO? YOU'VE GOT NO BUSINESS BEING HERE!
YEAH? WE COULD SAY THE SAME FOR ***YOU!***
FTN
YOU'RE NOT FROM ***GATAN,*** RIGHT? ARE YOU SOME KIND OF ***REPORTER?*** WHERE DID YOU —
AH, ***SORRY*** ABOUT MY GRANDSON! HE CAN GET A BIT ***AGITATED*** SOMETIMES...
I'M ***GRAHAM*** AND THIS IS ***RYAN.*** WE JUST GOT HERE. CAN YOU TELL US WHAT'S ***HAPPENING?*** IS THIS A ***WAR?***
YOU'RE NOT ***SUBSCRIBERS,*** THEN? ***INTERESTING...***
I THINK MY ***BOSS*** MIGHT LIKE TO TAKE A LOOK AT YOU...
ZREEEEP!
VRRRRRRZZZZZTT
HEY, WHAT ARE YOU ***DOING?!***
NOW, ***HOLD ON,*** WE'VE GOT ***FRIENDS*** DOWN TH —
VWIIIIP!
IT SOUNDED LIKE THE WHOLE ***BLOCK*** WENT UP IN A ***FIREBALL!***
PLEASE BE OKAY, DOCTOR. IF ***ANYONE*** COULD SURVIVE THAT, IT'S ***YOU...***
HANG ON, TONDI, WE NEED TO ***MOVE!***
OH GOD.
DON'T LOOK, TONDI.
I WON'T, YAZ.


TONDI, DO YOU HAVE ANY RELATIVES NEARBY? SOMEONE WHO COULD HELP US FIND YOUR MUM?
M-MY AUNTIE LIVES ON THE BIG BRIDGE. I KNOW WHERE THAT IS...
GOOD. LET'S GO GET HER!
♪ WE CANNOT TELL A LIE... ♪
♪ WE'RE ALL GONNA DIE... ♪
TONDI, WE HAVE TO HIDE...
♪ SO GRAB WHAT YOU CAN... ♪
♪ AND WAVE BYE-BYE! ♪
WHY ARE WE HERE? THERE'S NO PICKINGS LEFT, THE DUSTER BOYS CLEANED THIS BLOCK OUT LAST MONTH!
WE ARE NOT HERE TO SCAVENGE, MY FRIENDS -- WE HAVE COME TO CELEBRATE THE DEATH OF LAW!
STAND TALL, BROTHERS AND SISTERS, NOT MUCH TIME LEFT NOW...
KREEESH!
POLICE 51
...LET'S GO OUT WITH A BANG!
HA-HA-HA!
PAARRTY!
THIS ISN'T A RIOT. THEY DON'T EVEN SOUND ANGRY -- MORE LIKE THEY'VE JUST LOST HOPE.
IT'S LIKE EVERYTHING'S BROKEN DOWN...
"WELCOME, BOYS, TO THE EYE ABOVE..."


...THE NERVE CENTRE OF *THE FREEDOM THOUGHTCASTING NETWORK!*
THIS IS WHERE OUR VOICE IS HEARD RIGHT ACROSS *THE GALAXY, NON-STOP, LOUD AND PROUD!*
IS THIS A *TV CHANNEL?*
I DON'T KNOW WHAT "TEE-VEE" IS, HANDSOME, BUT WE CHANNEL *PURE EMOTION* TO *THE MASSES!*
VWIIIIP!
FTN
YOUR DEATH IS *NEAR,* KRAYTOS! SOON I WILL *FIND* YOU ONCE MORE...
AND THEN YOU WILL FEEL MY *ULTIMATE WRATH!!!*
KRNNNCH!
FEAR MY NAME, TUMAT! I SHALL TEAR OUT YOUR *BLACK HEART* WHEN NEXT WE *MEET!*
AAAAND *CUT!* THAT'S A *WRAP,* BOYS, WELL DONE!
KRAKKK!
YOU WERE *MARVELLOUS,* DARLING. YOU CAPTURED TUMAT'S INNER FURY *BRILLIANTLY...*
OH, YOU'RE *TOO* KIND, MY BOY! YOUR *KRAYTOS* IS A *TRIUMPH!*
TUMAT AND KRAYTOS AREN'T INTERESTED IN RECORDING *COMMERCIAL LINKS,* SO WE HAVE TO MAKE DO WITH *BASTIAN* AND *FORTUNIO.* BUT THEY'RE VERY TALENTED...
MAN, I HAVE LITERALLY *NO* IDEA WHAT'S GOING ON -- THESE PEOPLE ARE *CRAZY!*
ANY LUCK?
NAH, I CAN'T REACH *THE DOCTOR* OR *YAZ.* THERE'S PROBABLY TOO MUCH INTERFERENCE COMING FROM ALL THIS EQUIPMENT...
WAIT, DID YOU JUST SAY *"DOCTOR"...?*
YOU MEAN *THE* DOCTOR? THE ONE WITH *THE BLUE BOX? TIME-TRAVELLER? ALL-ROUND DO-GOODER?*
UH... YEAH. YOU KNOW HER?
OH, THIS IS *TOO* RICH. MAMMON IS *SMILING* ON ME...
FIND *THE DOCTOR,* SANDOLA...
IMMEDIATELY.


WELL, I'VE GOTTA GO SOME-TIME...
MIGHT AS WELL BE NOW!
YOUR AIM IS AS WEAK AS YOUR SPIRIT, TUMAT!
KRAAZZ!
SKR'SKRASH!
SANDOLA DELL AT YOUR SERVICE, DOCTOR...
JUST RELAX AND YOU'LL BE FINE!
WHAAAA?!
THANKS FOR THAT, LOVE A GOOD RESCUE, TOP MARKS!
WHERE ARE WE NOW?
MY HQ...
VWIIIIP!
GOOD EVENING, DOCTOR. WE'VE NEVER MET BUT I'VE HEARD A GREAT DEAL ABOUT YOU.
MY NAME IS BERAKKA DOGBOLTER.
YOU DESTROYED MY FATHER'S LIFE...
I'D VERY MUCH LIKE TO RETURN THE FAVOUR.

NEXT: *ETERNITY OF HATRED!*

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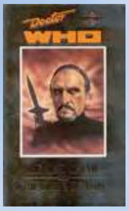

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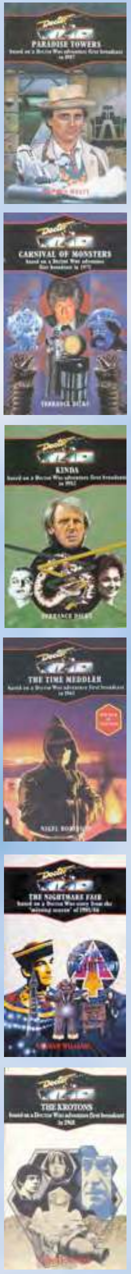

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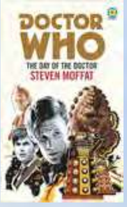

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THE TIME TEAM

The Thirteenth Doctor

"Right then, troops. No, not troops. Team!" It's almost time to meet the Thirteenth Doctor and her new best friends. But first: *Countryfile*.

Compiled by **BENJAMIN COOK**

This issue's Time Team: Antoinette Belle, Beth Axford, Dan James Frank, Gerard Groves, Jacob Dudman, Kezia Newson, Luke Cutforth, Miles Hall and Zainab Sheriff

"That's where I recognise you from! The Time Team!"

On a red carpet in Sheffield, Mandip Gill, who plays Yaz, one of the Doctor's new best friends, has recognised Ant, Beth and Kez from "the article where you're sat on the sofa". Mandip's been reading **Doctor Who Magazine**. She has taste. And the Time Team is her new favourite feature.

It's Monday 24 September, and seven of the Team – Ant, Beth, Kez, Dan, Gerard, Luke and Miles – are in Sheffield for the world premiere of the Thirteenth Doctor's debut episode. They've all brought their parental permission slips. Gerard's brought his Jodie Whittaker action figure too. We started an impromptu singalong on the train up. (*Doctor in Distress*. Don't judge.) And now, in Sheffield's Moor Quarter, next to the Primark and opposite the Greggs, sits a blue police box on a red carpet, flanked by hundreds of *Doctor Who* fans, cameras and TV crews. "I can't believe it," says Dan. "I just met Lizo from *Newsround*! That's my childhood, right there. My day can't get much better."

And then it does. Inside the Light Cinema, the Time Team take their seats. Then so does the *Doctor Who* cast. For Bradley Walsh (Graham) and Tosin Cole (Ryan) it's their first time watching this episode. Mandip and Jodie have seen it once already. Popcorn's flying. "We're not lobbing popcorn at each other," insists Jodie. "We're having popcorn lobbed *at* us by Brad." Then the lights go down, and we all watch *Doctor Who* together.

"I first saw *Doctor Who* when I was four," showrunner Chris Chibnall tells us afterwards, "and to sit here and to see that... yeah, it's really emotional. I hope it demonstrates everything that you've come to love about *Doctor Who*. There's fun, there's monsters, there's action-adventure, and there's an amazing new Doctor. So I think, really, turning up every Sunday night for a new adventure is the big thing."

Well, OK. Thirteen days later, in a living room in North-West London...

THE WOMAN WHO FELL TO EARTH

(2018)

It’s 6.00pm on BBC One, and Ellie Harrison – wearing two, maybe three cagoules – is in Devon, on the trail of “a rare and ancient creature” (**KEZ:** “Fenric?” **GERARD:** “The Racnoss?” **BETH:** “Is it the Doctor?”): the narrow-headed ant (**EVERYONE:** “… oh”). “If this animal was scaled up to human size, it’d be able to run as fast as a horse,” warns Ellie. The Time Team is counting down the minutes till *Countryfile* ends.

LUKE: “Except for when I visit my mum, I *never* watch TV live –”

GERARD: “Nor me. Except for *The Apprentice*.”

ZAINAB: “And *Bake Off*.”

LUKE: “– so this is really weird.”

GERARD: “Yeah, can’t we watch *Countryfile* on 1.5 speed?”

No! That's not how live TV works. Tonight, the Team (including Zainab, whose uni commitments kept her from the premiere in Sheffield) must go the long way round. The holy ritual of Sunday, formerly Saturday, teatimes: sitting cross-legged on the floor, so close, just monstrously close to the TV, waiting for *Doctor Who* to start. It’s *Grandstand*. It’s *The Basil Brush Show*. It’s *Don’t Scare the Hare*. It’s the news and weather where you are. It’s Matt Baker in a fleece, cheerfully investigating “one of our most charismatic crustaceans: the lobster”. Then, finally, it’s a BBC continuity announcer going, “Right then, the countdown is almost over. Are you ready for *Doctor Who*?”

EVERYONE: “YES!!!”

LUKE: “Guys, it’s about to start!”

ZAINAB: “I’m so excited.”

YER PROGRAMME’S ON! Across the UK, homework is abandoned. Laptops are shut. Phones are silenced. Family members are told to ssh, SSH, it’s starting! A nation expects. And in a field outside Sheffield, bathed in an explosion of golden light, 19-year-old Ryan Sinclair is learning to ride a bike.

LUKE: “Already this *looks* fantastic. Holds up to something Amazon or Netflix might do. It’s hard not to take it seriously.”

GERARD: “From the opening moments, you’ve got a family – Ryan, Grace, Graham – working together. It’s such a statement of intent. Here’s what this show’s about. One word: family.”

Later, Ryan’s alone in the forest (**KEZ:** “– on the trail of a colony of narrow-headed ants.” **GERARD:** “While Matt Baker’s fighting Macra on a fishery in Cornwall”), when he stumbles upon a Mysterious Blue Pod. Who’s he gonna call? PC Yasmin Khan.

ZAINAB: “She’s so able to take charge. I really appreciate Yaz – the TV show’s first Asian companion. And she’s a policewoman? As someone from that background myself – my family, before they migrated to Tanzania, were from India – Yaz feels like an awesome representation of professions as well as ethnicities.”

DAN: “I come from a massive Indian family too, so seeing a character like Yaz at the forefront of *Doctor Who* couldn’t be more exciting.”

Somewhere nearby, it’s night-time and Ryan’s grandmother, Grace, and her husband, Graham, are stuck on a train (**ZAINAB:** “I’m a total sucker for all the lights going off. Reminds me of when the Dementors board the train in *Harry Potter*”), being terrorised by a ball of writhing tentacles and electricity, when *der-dum da dum*, *der-dum da dum*, a woman crashes through the carriage roof. It’s the Doctor! “Half an hour ago,” she claims, “I was a white-haired Scotsman.”

GERARD: “It did *not* take 30 minutes to fall from the TARDIS! It took five at best. What’s she been up to in the meantime?”

DAN: “A string of media appearances.”

BETH: “Getting her ear pierced.”

KEZ: “Rehearsing her ‘Don’t forget to click below and subscribe to the official *Doctor Who* YouTube channel.’”

Teaming up, the Doctor, Graham, Grace, Ryan and Yaz abandon the major railway incident and track down the Mysterious Blue Pod instead – to a Sheffield warehouse, whose owner lies dead. “I’m sorry you all had to see this,” says the Doctor, of the mutilated corpse.

GERARD: “That’s the line! *That’s* when I was like, ‘Ah, you *are* the Doctor.’”

DAN: “She’s so human, isn’t she?”

KEZ: “She’s fizzing – she’s →

Opposite page below: Miles, Ant, Dan, Gerard, Kez, Luke and Beth assemble in Sheffield on 24 September for the world premiere of *The Woman Who Lived.*

Opposite page above: Gerard meets the Doctor herself, Jodie Whittaker.

Above left: Miles meets Tosin Cole, who plays Ryan Sinclair.

Above centre: Three Time Ladies – Beth, Jodie and Kez.

Above right: The Time Team waits in the cinema for the action to start.

Left inset: The Doctor assesses the situation in *The Woman Who Lived.*

Below left: Kez meets Mandip Gill, who plays Yasmin Khan.

Below right: The Doctor talks to Grace (Sharon D Clarke) and Graham O’Brien (Bradley Walsh).

Above: The Doctor says goodbye to her new friends… but things don't go to plan!

Right inset: Ryan pays tribute to his nan in a YouTube video.

Below left: Dan, Gerard, Luke, Zainab, Beth and Kez browse a quality magazine between episodes.

Below right: Ryan runs for his life in *The Ghost Monument* (2018).

→ brimming over with energy – which, at first, I thought was more *alien*. But you're right, Dan, her instincts are so human. She *cares*."

LUKE: "We're 20 minutes in, and I've already had a text from one of my most *Who*-sceptical friends going, 'I love her!'"

EVERYONE: "YAAAASS!"

Missing her sonic, the Doctor builds a new one by melting down some spoons (**KEZ:** "Well, the Seventh Doctor's spinning in his grave") and yoinking some tech from the Mysterious Blue Pod.

ZAINAB: "If anything shows her Doctoring abilities, it's making a sonic in five minutes."

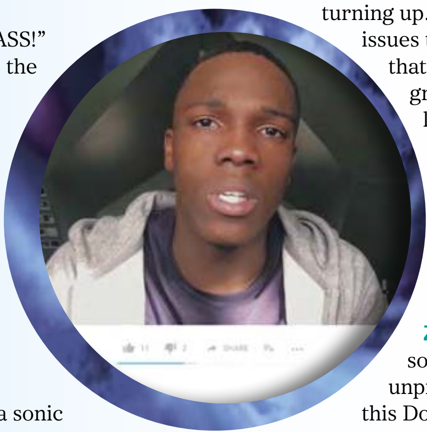
GERARD: "I like that kids will now try to make their own in their dad's shed. 'Thomas, where are you going with those spoons? And that blowtorch?!'"

But the Mysterious Blue Pod's mysterious blue occupant, T'zim-Sha, has gone walkabout. He's travelled thousands of galaxies to visit Sheffield and he wants to see the city's beautiful cathedral, marvel at its magnificent medieval spire. He's definitely *not* hunting down a crane operator called Karl, for sport. And no Time Lord's going to stop him. Until she does, by jumping onto a crane and saving the day. As does Grace, destroying T'zim's writhing ball of weaponised biotech, before falling to her death.

EVERYONE: "NOOOOO!!!"

LUKE: "I like how Ryan's video about his dead nan has 19 views, but two dislikes already! That's *so* YouTube."

As the Doctor accidentally transmats herself, Graham, Ryan and Yaz into deep space (**ZAINAB:** "Ahh, of course!"), Ant joins us via Skype from Nottingham.



ANT: "I'm bawling my eyes out, mate! Just like at the premiere. It was the scene at the funeral, where Graham's talking about his relationship with Grace. My stepdad passed away a few months ago, so that resonated. And when Ryan's talking about his dad not turning up… like, I've also got issues there. Basically, that episode was very grounded. I really liked how Chris Chibnall managed that. He's made *Doctor Who* seem a little bit more *believable*. Not unpleasant, but very real."

ZAINAB: "And there's something really unpretentious about this Doctor. When she was talking to Ryan about his dad, she didn't assume anything. She just went in and listened. We should all aspire to be more Thirteenth Doctor."

GERARD: "I'm so ready for the next episode."

DAN: "I can't wait. This is the first time ever that I've gone into a series of *Doctor Who* having little to no idea what's coming next."

LUKE: "We're so used to whole series dropping at once on Netflix, and everything's spoilt, that I'm liking that I have to wait."

GERARD: "Even through *Countryfile*?"

LUKE: "Sure! Why not?"

THE GHOST MONUMENT
(2018)

"That's an absolute cracker. What a lovely find," declares Ellie, who's in Derbyshire this week, moth-spotting in a limestone quarry. It's Sunday 14 October and five of the Time Team – Beth, Jake, Luke, Miles and, on Skype again, Ant – are bravely making their way across a planet called *Countryfile*. What a cruel and barren place. Thankfully the finish line's in sight. They cross it together, hand in hand, and are rewarded with 3.2 million krin (worthless on Earth, of course) and an episode of *Doctor Who*. But Luke's still on a high from last week's instalment…

LUKE: "Watching it live was *so* exciting. It's made me never want to watch on catch-up ever again. It felt like I was *connected* to the whole country."

MILES: "There's always going to be something special about knowing that everybody's along for the ride with you. It's an adventure, isn't it? The more the merrier, and that's reflected in the show right now. Three companions."

JAKE: "It's even exciting *waiting* for it to come on. The anticipation. I think I've become so brainwashed into watching things on demand, whenever I want to."

Wait's over. In space, the Doctor and her friends are rescued by Angstrom and Epzo, the two sole survivors of the last-ever Rally of the Twelve Galaxies, which culminates on an abandoned planet named Desolation. First one to the Ghost Monument – across the water, through the ruins, on the other side of the mist swamps, next to the Primark and opposite the Greggs – will be crowned the winner and *not* left here to die. Graham, Ryan and Yaz's first alien planet may be their last. "Some of this is my fault," admits the Doctor (**MILES:** "I like her. She feels somewhere between a mad scientist and a big

THE UNIVERSE IS CALLING

sister”). “These three are being very good not going on about it.”

JAKE: “Now, that’s a line you can *only* imagine Jodie’s Doctor saying.”

MILES: “Likewise, ‘These are my new best friends.’ She was quick to call them her friends last episode too, like she’s a bit lost and lonely. She wants them to be her friends so badly that she kind of *assumes* it, and now she’s protecting these people with everything she’s got. She feels vulnerable. Like, in a way that I haven’t seen the Doctor appear vulnerable before.”

JAKE: “So do her companions. The dynamic between Graham and Ryan – he’s got this step-granddad that he resents a little bit – is an interesting one to take forward.”

LUKE: “And I appreciate that the death of Grace – that grief – isn’t being ignored this episode. They’re not treating this series as standalone episodes, but one long story split into chunks –”

BETH: “That’s how it was in the 1960s.”

LUKE: “– so you can’t miss a week, which is genuinely thrilling.”

MILES: “To see a family that’s very openly struggling feels new for *Doctor Who*. Those themes of broken families, coping with grief and communication... for kids, that’s good to see. Not every family’s perfect. That’s relatable.”

ANT: “I feel like this whole ‘relatability’ thing is people just very delicately saying that there’s *visibility* in the series.”

BETH: “My boyfriend watched *Doctor Who* for the first time last week. I called him after and he was like, ‘I just can’t believe there are characters like me in it.’ My boyfriend’s Asian, and he’s Muslim, and he was like, ‘Yasmin Khan? That’s a Muslim name. It made me feel included – like, a part of this world’ – which he wasn’t expecting from *Doctor Who*. Well, I nearly cried.”

MILES: “That’s why characters like Yaz and Ryan are so important. I was talking with Tosin about this at the premiere. The last time I’d seen him in, like, a big role for the BBC, he was playing kind of this thug-like kid. But now he’s playing Ryan, this character with layers, genuine depth and relatability. He’s got this gentle voice. He’s allowed to be scared.”

ANT: “Strength *and* vulnerability. Just like the Doctor. Those are the characters we want to watch – week in, week out.”

JAKE: “Ha, it’s like *Doctor Who* was designed to be watched like this.”

BETH: “Weekly. With mates. As it airs.”

By the time the TARDIS appears, with a ‘distant VWORP’ (© BBC subtitles), the Time Team is very much on board.

BETH: “I’m shooketh. I feel like I need to get my heart rate back down.”

MILES: “YEAH! WOW! Best scene. And the TARDIS has a hallway?! A cute little hallway?! I love that.”

LUKE: “And I love that the TARDIS has gone back to looking like it’s grown. Very Tennant era. With lots of hexagons.”

MILES: “They’re *roundels*, Luke. And... WHOA! Next week’s Rosa Parks? Can we watch that together?”

BETH: “Yeah, can we?”

LUKE: “I know this is the dorkiest thing ever, but more people should do this. Don’t just remind people it’s on each week; invite them over to watch it with you. I literally want to watch everything like this. It’s made me really love TV again.”

MILES: “Me too. It feels like I'm watching this through several different pairs of eyes.”

BETH: “Watching these go out, with you lot, it’s made me realise that no matter what *Doctor Who* is, whether you love bits of it or hate bits of it, it’s there for everybody. It’s *meant* to be for a huge audience. Even the Doctor said so tonight: ‘We’re stronger together.’”

LUKE: “She wasn’t talking about us.”

BETH: “She *definitely* was! She knows.”

JAKE: “There’s this sort of ritualistic thing. Like, ‘I’m now going to take this time to sit and watch this going out live’ – this mass cultural moment unfolding. So watch it with your mates. Watch it with the country. Watch it as it happens. Because then the moment's gone.” **DWM**

Above left: Miles, Jake, Luke and Beth are delighted with their DWM poster.

Above right: The Doctor enters the new control room of the TARDIS for the first time.

Left inset: Yaz is trapped on her first alien planet.

Below: Luke and Beth are in control.

Next issue:
A happy Christmas to all of you at home.

THE DWM INTERVIEW

THE VAULT OF SECRETS

BBC
DOCTOR WHO
THE SECRET IN VAULT 13
DAVID SOLOMONS

Many years after first being inspired by the series, award-winning children's author David Solomons has written a *Doctor Who* book...

Interview by **MARK WRIGHT**

David Solomons has a confession to make.

"I stole my cousin's set of Target books," he says, "and to this day he doesn't know! He lives in New York now, but I know he still misses them because we see each other from time to time and he always brings it up. I think he suspects, but I've never confessed. It's too late! Back then, the Target books were the only way to extend *Doctor Who*, before videos – the only way to get back into that world and stay there." Decades after committing a literary felony to feed his *Doctor Who* habit, lifelong fan David is still in that world.

David's *Not Another Happy Ending* featured one Karen Gillan in her first lead film role, but he's perhaps best known as a children's author. "I wrote, and am still writing, a series of books that began with *My Brother Is a Superhero*," he says, explaining how his first *Doctor Who* commission came about. "They've been quite successful and got noticed by Puffin and BBC Children's Books. My agent got the 'Is this something David might be interested in?' call, and the answer was yes, very much so! It was as simple and as difficult as that! It's taken me years to get to the point where I've written a series of books that have been noticed..."

The Secret in Vault 13 sees the Doctor, along with Graham, Yaz and Ryan, embark on a galaxy-spanning quest to save the universe – and it's all started by a begonia. "The Doctor and her friends receive a very unusual message from a pot plant," says David. "They're needed on Tellus 4, where the ancient race of Gardeners inform them that the Galactic Seed Vault, where all plant life across the universe is stored in case of catastrophe, is in danger. It's been torn apart by invasive plants and the Doctor must get to Vault 13, remove the item inside and get it to safety before the Grave Diggers – a faction of Gardeners led by Nightshade – do something terrible to jeopardise the entire universe and all life."

The seed of David's idea came from an Earthbound location. "There's the real seed vault in Norway, and if you've ever seen photos of it, it does look like a classic science-fiction setting, right down to the bridge over a drop, and this light-sucking, right-angled building that's wedged into an icy mountain. Seeds are stored there from across the world in case we need to reseed the planet. If there's one on Earth, maybe there's one for the whole universe. And then I thought, 'What would this seed vault have inside it? What would be the most precious seed ever put there?'"

To gain access to Vault 13, the TARDIS team requires three keys that have been scattered across time and space. This old tradition was a device partly born out of necessity. "I had a very tight deadline and knew that if I wrote an episodic, quest-style story, if there was a problem with any one part, it would be OK. Each bit of the quest is absolutely linked, but they're not reliant on each other. It was a protective measure for me as the author so that if the editor said something wasn't working, I could fix it without upsetting the flow of the whole story. Which is exactly what happened! That was the really pragmatic writerly reason, but I also grew up with *Doctor Who* being an episodic TV show and I loved the cliffhangers, so I wanted to reflect the way I had watched *Doctor Who* in my day. So it was a symbol of that."

David wrote the book before Jodie Whittaker and her co-stars made their TV debut. "I was shooting in the dark entirely," he says, laughing. "Obviously there's the regeneration, this great change, but I thought if I wrote the Doctor the way I've loved that character over the years, then it would be fine. I think Jodie's performance is fantastic, I'm really enjoying it."

Although *The Secret in Vault 13* is written primarily with younger readers in mind, David feels that older fans will find plenty to enjoy in its pages. "The audience for my other books is middle-grade, so nine to twelve, but I'm very selfish, I wrote the book for me," he explains with a smile. "I think it's the only way you can write books; you can't be thinking about who it's for. I wrote it for me. I would love to think that older readers will pick it up, I think they would enjoy it. It may well be, with the new series, that parents could be reading it to their children. There isn't anything in there that would be off-putting, so they might come to it that way."

Following work on his latest children's book, David will return to the worlds of *Doctor Who* for a second, as yet untitled, adventure for the Thirteenth Doctor, due out next year. For now, he's delighted to have brought his writing full circle.

"If you've written children's books," he says, "you go out to schools and do talks. I do my PowerPoint, and I stand up there with my 'Where do you get your ideas from?' slides, and there's a picture of the TARDIS. I've been talking about that, among other things, to bemused-looking children for a few years. I'm talking to nine and ten-year-olds and saying I reckon I got all my best ideas, all my great influences, when I was your age. All this stuff you're consuming, all the stuff you're reading, watching, it will affect you and change you in ways you can't even imagine, and here's a case in point... I have the picture I've been showing of the TARDIS and now, mere decades later, here's the front cover of my first *Doctor Who* novel. It's wonderful!" **DWM**

The Secret in Vault 13 **by David Solomons is out now from BBC Children's Books, RRP £6.99**

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BBC
DOCTOR WHO
THE SECRET of VAULT 13

Top: Laura Ellen Anderson illustrated the cover of David Solomons' *The Secret in Vault 13*.

Above: "I'm very selfish," says David. "I wrote the book for me."

Above inset: Laura's rough sketch of the cover artwork.

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Reviews

Our verdict on the latest episodes and products.

Television

Rosa

The Doctor and her friends must prevent history being changed by a foe from the future...

BBC one **BROADCAST**
Sunday 21 October 2018

Review by **PAUL KIRKLEY**

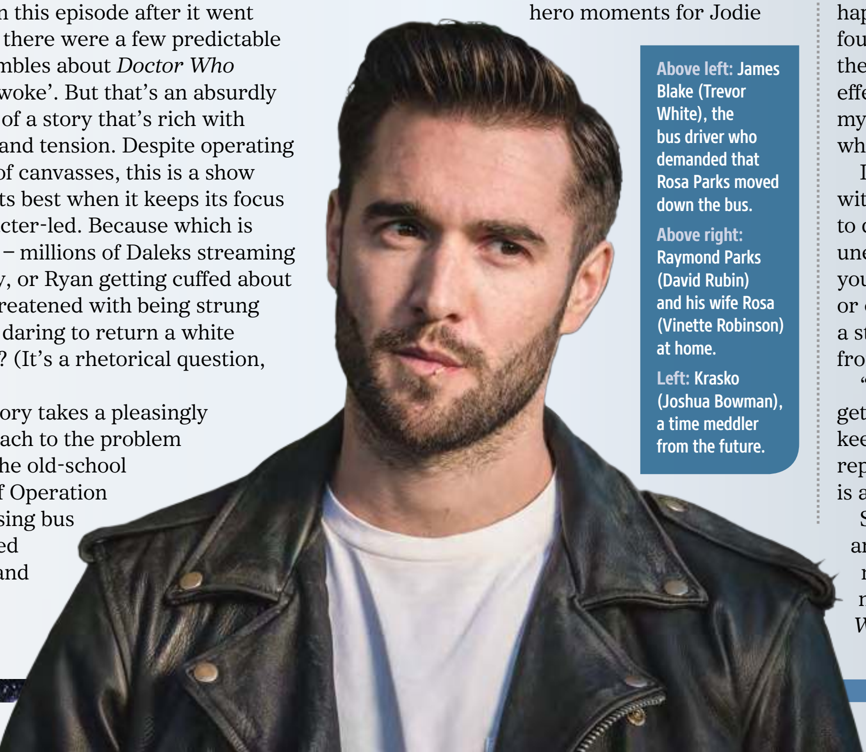
I thought I knew *Doctor Who*. After 55 years, I thought I knew every shape it could bend itself into, every face it could wear. But *Rosa* is something new. *Rosa* is like nothing the programme has ever attempted before. Oh, and did I mention that it's an absolute, copper-bottomed triumph?

The plot is elegantly simple. A time-travelling alien criminal arrives in Montgomery, Alabama in 1955, on a mission to prevent Mrs Rosa Parks from defying a bus driver's order to yield her seat to a white passenger: the small act of protest that lit a fire under America's civil rights movement.

How this plays out feels unique in the *Who* canon. That's partly down to the type of story Malorie Blackman – a former Children's Laureate – and Chris Chibnall have chosen to tell, and partly down to how director Mark Tonderai has translated their vision to the screen. For the second week in a row, the crew's visit to South Africa pays huge dividends. Cape Town looks – to these British eyes at least – authentically like 1950s Alabama, suffusing the episode with a different colour palette, a different texture and a different energy to anything we've seen in the show's toolbox before.

As many have noted, in both tone and content *Rosa* often feels more like an episode of *Quantum Leap* than *Doctor Who*. It sounds different, too, thanks to Segun

Right: Graham (Bradley Walsh), the Doctor (Jodie Whittaker), Ryan (Tosin Cole) and Yaz (Mandip Gill) discover alien tech in 1950s Alabama.



Above left: James Blake (Trevor White), the bus driver who demanded that Rosa Parks moved down the bus.

Above right: Raymond Parks (David Rubin) and his wife Rosa (Vinette Robinson) at home.

Left: Krasko (Joshua Bowman), a time meddler from the future.

Akinola, who is rapidly establishing himself as one of the show's best assets. His heroic 'Rosa's theme' – part Superman, part salute – is especially striking, as is the evocative use of southern spiritual songs.

The script is careful not to remove any agency from Rosa (a masterclass in quiet dignity from guest lead Vinette Robinson), who remains very much the hero of the hour. All the Doctor and co need do is nudge the needle of history back into the right groove and be on their way.

There's also no monster, as such, as having a man in a rubber suit lumbering around the streets of Montgomery would only have cheapened the story. That said, the villain's motive – to divert human progress down a less enlightened path for the sheer racist hell of it – sounds pretty monstrous to me.

Not that Blackman and Chibnall are making the future out to be some glorious panacea, even in our timeline. It's true that, for Ryan and Yaz, the Deep South turns out to be as inhospitable a landscape as any alien planet, but it's made clear that 21st-century Sheffield isn't always a bed of roses for them either. And yes, it brings you up short to hear a word as brutal as "Paki" being spoken in *Doctor Who*. But the writers would have been doing a disservice to suggest this is a problem that's been happily consigned to the history books.

Rosa's arrest succeeds in being punch-in-the-air triumphant and deeply sad at the same time.

Amidst all the plaudits showered upon this episode after it went out, there were a few predictable grumbles about *Doctor Who* becoming too 'woke'. But that's an absurdly reductive view of a story that's rich with natural drama and tension. Despite operating on the biggest of canvasses, this is a show that's often at its best when it keeps its focus tight and character-led. Because which is more dramatic – millions of Daleks streaming through the sky, or Ryan getting cuffed about the face and threatened with being strung from a tree for daring to return a white woman's glove? (It's a rhetorical question, don't write in.)

The whole story takes a pleasingly low-tech approach to the problem at hand, from the old-school methodology of Operation Rosa Parks – using bus timetables, faked lottery tickets and Graham's skill with a pool cue – to the unusually strong resolution. *Doctor Who* has often struggled with convincing endings, but here there's no need to fall back on sci-fi bafflegab or the wave of a sonic wand. This one's literally about getting enough bums on seats to ensure that one woman on one bus in one corner of one small blue planet will be ordered to move down the car. Graham's look of distress as he realises the role he is fated to play in this drama is devastating, while Rosa's arrest succeeds in being punch-the-air triumphant and deeply sad at the same time. And credit to whoever brought Andra Day's *Rise Up* to the table: it's the perfect choice of song for the occasion.

In lesser hands, all this could have ended up terribly dull and preachy. In fact, it's terrifically exciting, featuring some marvellous hero moments for Jodie Whittaker's Doctor, not least those electrically charged confrontations with Krasko (Josh Bowman) in which she mixes steely resolve ("Don't threaten me") with mental dexterity and acid wit. Love the nifty little manoeuvre with the suitcase, too.

It's also very funny. The motel room scene, in particular, is a comic tour de force, from the Doctor hinting she might be Banksy and Graham pretending to be Steve Jobs to their delightfully awkward married-couple act. Then there's Ryan's confusion about Rosa's exact historical significance ("First black woman ever to drive a bus") and his sudden "Excuse me, Dr King. Yes, Rosa Parks?" moment of clarity.

Meanwhile, Graham's crack about never getting to eat lunch ("Have you noticed that happens a lot?") doesn't exactly break the fourth wall but certainly bends it a little. And they even manage to mine *racism* for comic effect, with Yaz's comment about "parking my South Asian-Mexican backside in the white section".

It's really quite something when a TV show with this many years on the clock manages to disarm you with something so fresh and unexpected, forcing you to reconsider all your preconceptions of what it actually is, or can be. That's how I feel about *Rosa*, a story which, for me, earns its place in the front rank of *Doctor Who*'s all-time greats.

"Everything here's a fight for you, don't you get tired?" Yaz asks Rosa at one point. "What keeps you going?" "Promise of tomorrow," she replies. "When today ain't workin', tomorrow is all you have."

Somewhere in Rosa's tomorrows, there's an asteroid – 284996 Rosaparks – with her name on it. And, for what it's worth, she's now one of the brightest stars of the *Doctor Who* firmament too. **DWM**

Arachnids in the UK

Back in Sheffield, the time travellers find the city infested with giant spiders...

Review by **PAUL KIRKLEY**

BROADCAST
Sunday 28 October 2018

For a TV show famously best viewed from the wrong side of the sofa, *Doctor Who* has had a surprisingly arm's-length relationship with spiders over the years.

In fact, they've only figured prominently on TV in a single story, Jon Pertwee's 1974 swansong *Planet of the Spiders*, which producer Barry Letts was so anxious about he requested the alien 'Eight-Legs' be made less convincing. (One of the resulting props, nicknamed Boris, was subsequently adopted by visual effects designer Mat Irvine, who I suspect is still walking him around the streets of North London to this day.)

There's no such squeamishness on display in *Arachnids in the UK*, a creepy-crawly Halloween treat from Chris Chibnall that would have had dear old Mary Whitehouse reaching for the smelling salts.

Make no mistake: when this one's scary, it's *very* scary, with the spiders themselves brilliantly realised (sorry, Boris) by FX house DNEG in a manner that will do nothing for the creatures' already bad image. Though, on the plus side, one of them does comprehensively answer the old jibe about spiders not being able to get out of the bath. The early scenes of the Doctor and co exploring the late Anna's gloomy, cobwebbed flat are especially unnerving, complete with a monster actually *under the bed* – as close to the pure, distilled spirit of *Doctor Who* as you can get.

But the overall tone isn't dark. In fact, you could go so far as to call *Arachnids in the UK* a romp, one that's packed with good gags and what can only be described as quality (readers and Time Lords of a sensitive disposition look away now) bantz. Jodie Whittaker's Doctor, in particular, is gifted numerous Moments of Charm, from her brilliantly awkward attempt to act normal in Yaz's flat ("Am I being weird?") to her grilling Chris Noth's blowhard business tycoon Robertson over whether he's Ed Sheeran.

In Robertson, the villain of the piece is revealed to have two legs, not eight. A Fortune 500 hustler with presidential ambitions, his ruthlessness is telegraphed from the moment he casually fires Yaz's mum for the crime of putting in some unpaid overtime. This is a man who expects the world to jump to attention at the snap of his

fingers, which makes it all the sweeter when the Doctor blows in and assumes command, the way she does, reducing this alpha bully boy to the role of emasculated onlooker.

Alongside the frights and funnies, there are plenty of feels, too, most poignantly in Graham's return to his empty house. Whose heart didn't break just a little bit at the line "I've got so much to tell you", delivered with such a weight of sadness by Bradley Walsh? Note, too, how director Sallie Aprahamian keeps Grace (Sharon D Clarke) just out of focus, like a loved one in a dream that you can't quite see or reach.

Surprisingly, another catch-in-the-throat moment involves the Doctor herself, who has rarely looked so lonely and vulnerable as when saying goodbye to her friends – and rarely as thrilled at anything in the universe as the giddy prospect of "tea at Yaz's".

Moments earlier, the TARDIS had been tumbling through the kaleidoscopic Time Vortex (second hat-tip to DNEG) that surely qualifies as the most stunning in-flight sequence we've ever seen from the old girl, aided by another of Segun Akinola's gorgeous musical motifs. And the cut from this polychromatic lightshow to the overcast streets of Sheffield is also peak *Doctor Who* – a series that's been juggling the fantastic with the prosaically domestic since the Doctor's magical time cabinet first appeared in a London junkyard in November 1963.

These scenes in and around the Park Hill council estate evoked the contemporary, urban milieu of Russell T Davies' *Doctor Who* watch. Indeed, the whole story would have slotted comfortably into David Tennant's late noughties imperial reign – although the Tenth Doctor would *definitely* have known who Ed Sheeran is.

On top of that, it's a reminder that Britishness remains one of the series' most enduring USPs: as viewers, we're hardwired to expect giant spider invasions of New York or LA. But South Yorkshire? Not so much. Even our heroes' weapon of choice is pleasingly homegrown, and just the right side of silly. Because which other show would have the chutzpah to neutralise the threat not with guns, but with Stormzy?

In Robertson, the villain of the piece is revealed to have two legs, not eight.

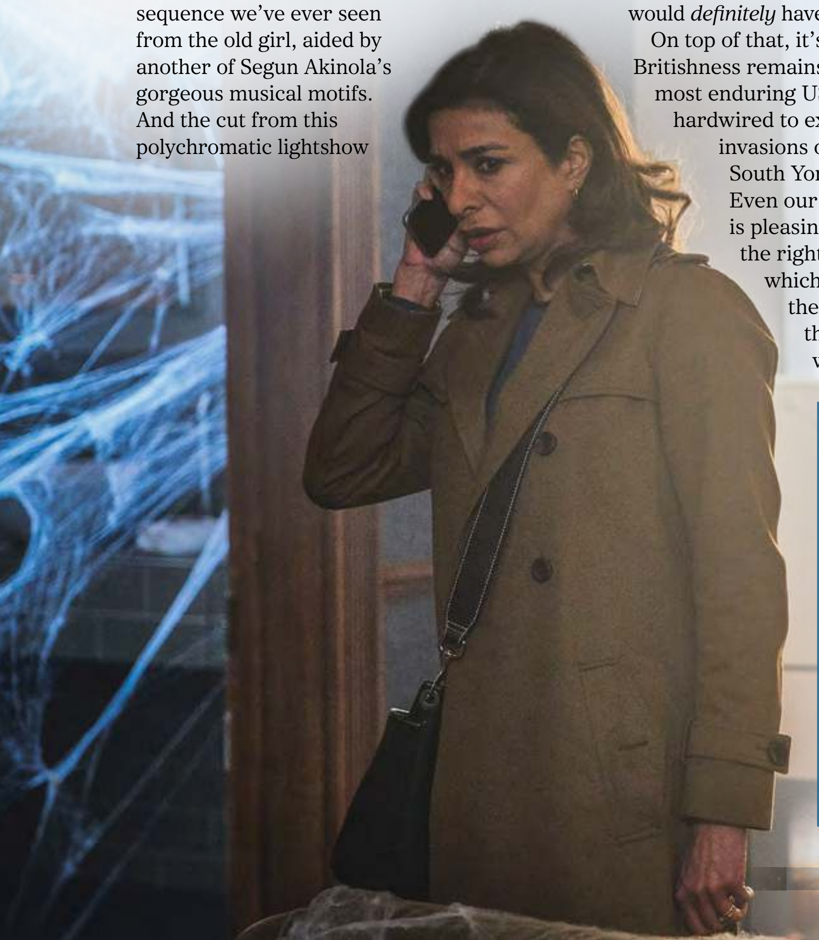
Actually, about that. If anything lets *Arachnids in the UK* down – apart from it being a truly awful pun – it's the ending, in which the plot doesn't so much resolve as just sort of... stop. Even by *Doctor Who*'s 'and with one bound they were free' standards, it feels like a bit of a cheat. Also, didn't Robertson rather have a point that it would be more humane to shoot the spiders, rather than leave them sealed in a room to, presumably, eat each other alive or starve to death?

Chibnall's script also asks us to swallow a *lot* of coincidences. Of all the cities in all the world, the spider infestation just happens to be in Sheffield, Yaz's mum just happens to be working on top of the toxic rubbish dump at the epicentre of the problem, and their neighbour just happens to be the lady from the mutant spider lab who's been bringing her work home.

None of this is really a thread you want to pull on with *Doctor Who*, though – particularly in a story that deploys scares, laughs and emotional beats to such crowd-pleasing effect as this one. It's beautifully played, too, with the regulars' fine work matched by guest stars Chris Noth – eating up his role as Robertson – and Shobna Gulati. I've already got a huge soft spot for Yaz's lovely dad (Ravin J Ganatra) and his terrible pakora.

This is also the episode where Graham, Yaz and Ryan cease being unwitting space flotsam in the Doctor's mad orbit, and sign up for #TeamTARDIS proper. "I want more," says Yaz. "More of the universe. More time with you. You're like the best person I've ever met." Speaking for us all there, I think.

But the Doctor can't guarantee their safety. "When I pull that lever," she tells them, "I'm never quite sure what's going to happen." And neither are we. That's the magic of *Doctor Who* in a nutshell. **DWM**



Opposite page top: The Doctor (Jodie Whittaker) visits the laboratory.

Opposite page below: Something unusual emerges from a plughole.

Above left: Tea time at the Khans' place, with the Doctor, Sonya (Bhavnisha Parmar), Ryan (Tosin Cole), Hakim (Ravin J Ganatra) and Yaz (Mandip Gill).

Above right: Unscrupulous businessman Jack Robertson (Chris Noth).

Left: Najia Khan (Shobna Gulati) calls her daughter, Yaz.

The Tsuranga Conundrum

The members of Team TARDIS find themselves in terrible danger on a hospital spaceship... Review by **PAUL KIRKLEY**

BROADCAST
BBC one Sunday 4 November 2018

The Fourth Doctor once airily described himself as “a doctor of many things”, and in *The Tsuranga Conundrum* we find out what some of those things are. To wit: medicine, science, engineering, candy floss, Lego, philosophy, music, problems, people and hope. (Mostly hope.)

Which is just as well, as the Doctor’s going to need all these accomplishments to survive what turns out to be a very trying day indeed. Well, everything except music and Lego. And candy floss, probably.

Last issue, Chris Chibnall told **Doctor Who Magazine** he wanted to make each episode of this series “as visually distinct as possible”. So consider this one his White Album, with the sterile walls of the *Tsuranga* medical facility providing a striking contrast to last week’s cobwebbed shadows. (It surely wasn’t just me who was put in mind of Roger Murray-Leach’s brilliant, clinical white sets for 1975’s *The Ark in Space*.)

Though the story’s premise (an aggressive extra-terrestrial loose aboard a spaceship) owes a small debt to Ridley Scott’s *Alien*, don’t go expecting full-blooded terror. (It’s too brightly lit, for a start.) Sure, Graham has a good go at giving the episode its own “In space no one can hear you scream” movie-poster tagline. (“It’s just us. Alone. In space. With that creature.”) But a more relevant touchstone is probably Joe Dante’s 1984 horror-comedy *Gremlins* – or even, for readers with long memories, psychotic hamster Beep the Meep from the early days of this very publication.

After 55 years of *Doctor Who* it can’t be easy to come up with something that hasn’t been done before, but this episode delivers with the Pting. This critter has a “fatally violent nature” and isn’t interested in human flesh, but *will* munch its way through the only thing standing between you and the vacuum of space. As the Eleventh Doctor was fond of saying: That’s new.

Chris Chibnall is clearly a fan of race-against-the-clock stories set on spaceships, an idea previously explored in his script for 2007’s (rather unfairly overlooked) *42*, from which this recycles an entire sequence of the Doctor watching helplessly as someone drifts away from the ship in an escape pod. In this case, it’s med tech Astos, and it’s a credit both to Chibnall’s writing and Brett Goldstein’s performance that we feel this loss keenly, even though we’ve known the character for barely ten minutes.

In fact, the small cast of characters are well-drawn across the board, and it’s interesting how Chibnall resists the obvious temptation to make any of them villains, or even unlikeable. I felt certain that, if nothing else, the Doctor and Suzanne Packer’s decorated war hero, General Eve Cicero, would butt heads over who was in charge, but no: they just divvied up the work and got on with it. Maybe that's what the universe is like when the women are in charge.

All this may run contrary to the first rule of writing – that drama arises from conflict – but personally I found it rather refreshing. Also, it's not as if there isn't enough going on, what with a toxic creature eating the ship, said ship about to go kablooey and a pregnant man's waters breaking at the least convenient moment.

The Doctor, naturally, has a plan, but first she has to defuse a bomb. Oh no wait, my mistake: first she's going to *explode* a bomb. It's that sort of day. There's still time for a quick physics lesson, though, with the Time Lord circling the particle accelerator ("the iPhone version of CERN") and talking excitably about atom-smashing, positrons and electro-magnetic fields like Magnus Pyke in culottes. Sydney Newman would be thrilled to bits.

Amidst all the frenetic action, Chibnall stops the clock for the occasional breakout discussion in which people work through their family issues. Of these, Ryan opening up to Yaz about finding his mum dead by the kitchen sink is the most affecting, and beautifully played by Tosin Cole. The conflict-rapprochement journey of Eve and Durkas (Ben Bailey Smith) feels a little flimsy by contrast.

Jennifer Perrott directs with pace and energy, deploying some neat tricks – for example, the Doctor's woozy disorientation when waking up aboard the *Tsuranga*. It's quite a shock, in fact, to see our hero lurching around the ship feeling sick, panicked and befuddled – indeed, being, by her own admission, "hostile and selfish" – after we've grown so used to her being the perky optimist chivvying everyone along.

What decisively *doesn't* work in these early scenes is the dramatic reveal that – drum roll – they're actually on a spaceship! Because, based on the set design and the fact that it's, you know, *Doctor Who*, I'd automatically just assumed they were on a spaceship anyway.

Whittaker's Doctor continues to bring the funny. Her line about her entry in *The Book of Celebrants* being "more of a volume than a chapter, just so you know" is perfectly pitched, as is her delightful "Poirot moment". The fact that Yoss (Jack Shaloo) is pregnant – the result of a holiday romance, but no one's judging – is also largely played for laughs, especially when Ryan and Graham are cajoled into playing doula. ("Do what?")

How nice, too, to see Sunday-night BBC dramas supporting each other, with Graham's description of *Call the Midwife* as "bang-on TV" (even if he does look away during the squeamish bits). As that series has just reached November 1963, we look forward to Nurse Trixie, Sister Julienne and co repaying the compliment by sitting down in Nonnatus House to watch *The Cave of Skulls*. And OK, Ryan's "You don't have to be perfect, you just have to be there" line to the new dad slightly tips the cheese-o-meter into 'dangerously ripe', but you can't pay tribute to *Call the Midwife* without a bit of cloying sentiment, can you?

As hospital dramas go, *The Tsuranga Conundrum* drop-kicks *Holby City* and *Casualty* into touch as efficiently as Yaz's Siobhan Chamberlain impression with the pesky Pting. That said, there are times when it feels weighed down by a critical mass of info-dump dialogue and slightly forced emotional beats and, in all honesty, it's unlikely to top many people's favourite story lists this year. But with the end credits marking the halfway point on what's been a terrifically strong season so far, and with the show once again punching its way to the top of the ratings, you don't need a med tech to tell you that *Doctor Who* is currently in very rude health indeed. **DWM**

> The Doctor, naturally, has a plan, but first she has to defuse a bomb. Oh no wait, my mistake: first she's going to *explode* a bomb.

Opposite page: The Doctor (Jodie Whittaker), Graham (Bradley Walsh), Ryan (Tosin Cole), Yaz (Mandip Gill) and Mabli (Lois Chimimba) back away from the ferocious Pting.

Top: Graham and Ryan help Yoss (Jack Shaloo) to celebrate fatherhood.

Right: *Tsuranga* medical staff Mabli and Astos (Brett Goldstein).

Review by **STEVE O'BRIEN**
Illustration by **JAMIE LENMAN**

Audio Frequencies

Reviewed this issue

- ***The Quantum Possibility Engine***
(featuring the Seventh Doctor, Mel and Ace)
RRP £14.99 (CD), £12.99 (download)
- ***An Ideal World***
(featuring the First Doctor, Steven and Vicki)
RRP £14.99 (CD), £10.99 (download)
- ***I Am The Master*** (featuring the Master)
£2.99 (download)

Available from bigfinish.com

In Big Finish terms it's been a long while – 16 years no less – since we've heard a peep out of amphibian mischief-maker Josiah P Dogbolter. But yes, the stogie-chomping scourge of the Fifth, Sixth, Seventh and Twelfth Doctors in the **DWM** comic strip is back for the first time on audio since 2002 in Guy Adams' deliriously good *The Quantum Possibility Engine*, still voiced with menace-dripping relish by the sonorous Toby Longworth.

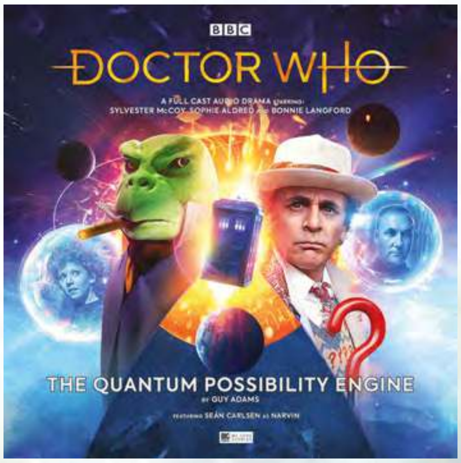
Quick lowdown: Dogbolter made his debut in **Doctor Who Magazine** (or *Doctor Who Monthly* as it was then) in 1984 as the top dog (or top frog) of a dodgy planet-owning company called Intra-Venus, where he unsuccessfully attempted to half-inch the TARDIS from the Fifth Doctor. He turned up again, a regeneration later, offering a quarter of a million mazumas as a reward for the Sixth Doctor and was last seen in **DWM** in 2016 being cuffed-up on a murder charge.

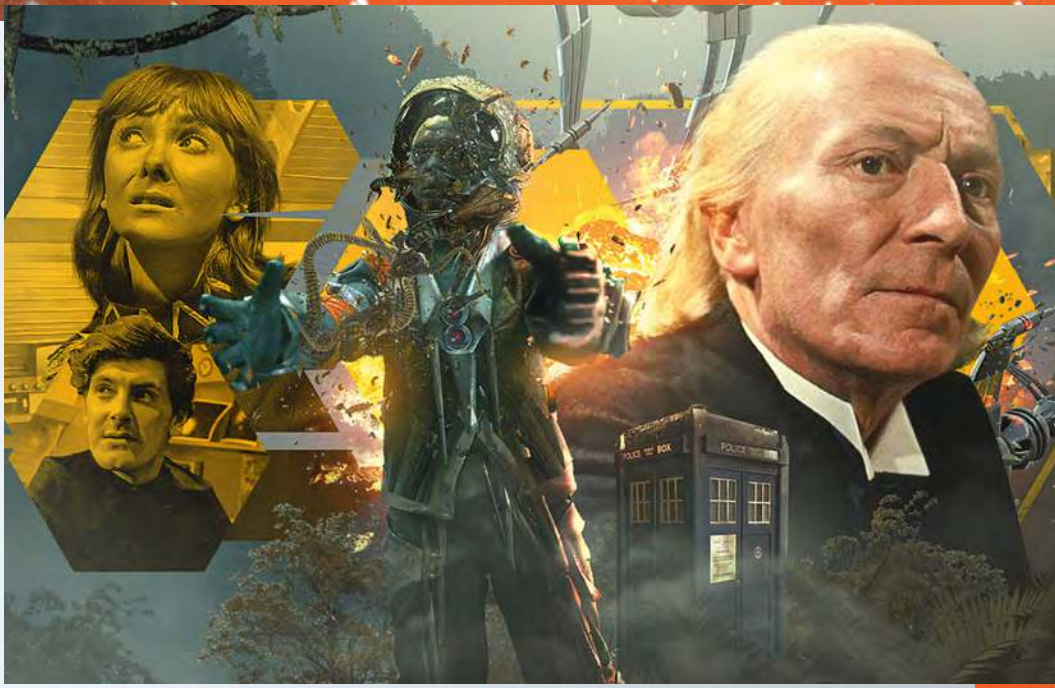
Big Finish, it appears, is running along a slightly different continuity; either that or the murder thing hasn't happened yet. The last time he popped up in Big Finish-land, it was in the Frobisher-centred *The Maltese Penguin*. This time, however, Dogbolter has top billing as the freshly crowned President of the Solar System. But how did someone who could make reading out the ingredients on a pasta sauce packet sound evil make it to the top job? With a heap of help from Time Lord technology, it turns out.

The Doctor's companion, Melanie Bush, has filched the TARDIS and passed on its operating manual to Dogbolter, allowing him to cannibalise its technology and marry it with Spherovore tech, which is "based on the prediction of timelines tracking the likely outcome of all possible variables", producing a "sealed, programmable reality". Economy hits the dirt? Easy: simply go back in time and invest differently. Worried about fulfilling your election promises? No problem: just travel back and make it so you never made them. Simply put, it's every slippery politician's dream machine.

By the time the Seventh Doctor, Ace and Narvin (yes, the Celestial Intervention Agency are on Dogbolter's trail, meaning another welcome outing for Sean Carlson's perma-peeved CIA investigator Narvin) find out that Dogbolter is in possession of the TARDIS it's too late anyway, the President having shot back in time and given the manual to his former self, meaning he's had this Time Lord-level tech for *years*. (Yes, yes, this opens up a circus-tent of paradoxes, but let's go with the flow here.)

And let's not forget the fact that it was Mel who started all this. Little more than a hairstyle and a scream on TV, the Melanie Bush of Big Finish is a much more satisfying and textured character this time round. Never had the job description 'computer programmer' meant so little as it did with Mel, but in *The Quantum Possibility Engine* we actually get to experience her making use of some of her exceptional techno smarts. Although she's handed over the TARDIS operating bumf to Dogbolter in return for him writing off her mysterious debt (continuing the story arc started in Una McCormack's *Red Planets* and continued in Mark Morris'


BBC
DOCTOR WHO
A FULL CAST AUDIO DRAMA STARRING SYLVESTER McCOY, SOPHIE ALDRED AND BONNIE LANGFORD
THE QUANTUM POSSIBILITY ENGINE
BY GUY ADAMS
FEATURING SEAN CARLSEN AS NARVIN



The Dispossessed), she's not quite the treacherous turncoat she first appears to be. No, for she's encoded a virus onto the manual memory stick, which, she plans, will screw up Dogbolter's computer system.

There's a distinct strand of Douglas Adams in his near-namesake's fizzily inventive space adventure. Dogbolter's comically obsequious right-hand-robot, the Peter Lorre-like Hob, has a faint echo of *Hitchhiker's* about him, while the Spherovore Probability Tracker itself is a dotty enough device to have been birthed from the brain of the older Adams.

In Seventh Doctor TV terms, *The Quantum Possibility Engine* would've been the season's 'oddball' story – the proudly loopy equivalent of a *Greatest Show in the Galaxy* or a *Delta and the Bannermen*. But as soon as you think you have the story nailed, it takes a sharp left turn, giving Sylvester McCoy, Sophie Aldred and Sean Carlson some unexpectedly rich thesping opportunities for their respective characters.

It's easy to imagine *The Quantum Possibility Engine* as a story that 1980s script editor Andrew Cartmel would have lapped up, but it's harder to think of his 1965 equivalent, the rather more conservative Donald Tosh, signing off on *An Ideal World*. Ian Potter's First Doctor adventure contains aurally painted images of zombie-like creatures, their faces "a mass of swarming insects". Had it been made for TV, Mary Whitehouse and her band of BBC botherers would have been picketing Television Centre demanding *Doctor Who* be wrenched off the air.

A First Doctor story with Steven and Vicki, *An Ideal World* has Peter Purves and Maureen O'Brien back in the roles they first played 53 years ago. Occasionally with Big Finish, we're forced to squint our ears a bit, in order to properly picture these fuller-throated voices as the blooming youngsters they once were, but it's astonishing how authentically 20-something these septuagenarian treasures sound here.

An Ideal World has Peter Purves and Maureen O'Brien back in the roles they first played 53 years ago.

With William Hartnell long gone, Purves has been tasked with voicing the First Doctor too, and, ironically for someone who can still manage to shave 50 years off his Steven Taylor, his Doctor actually sounds older than Hartnell did. Unlike some of Big Finish's other Billy stand-ins, Purves doesn't reach for an impersonation, but treats it instead as a sort of parallel-reality First Doctor, one who sounds more like some fusty Oxbridge don who forgot to retire.

That said, the First Doctor's barely in this one. In the 60s, the Doctor would often go astray for an episode or two, allowing an exhausted Hartnell to go on holiday while the others sweated it out in the studio. Potter's story, though, jettisons the Doctor for much of its running time, laying him out with a mysterious virus that Steven and Vicki have remained blissfully immune from, both having previously been injected with 'Active Space Medicine' (presumably to ward off 'space colds', 'space pox' and 'space measles').

The three have landed on an Earth-type world named T19 at the same time as a reconnaissance team of Earth colonists. In orbit above the planet is the Ferdinand Magellan (which sounds less like a spaceship and more like a fruity thespian who might once have shared stage space with Steven Toast), peopled by a crew of colonists who have been travelling for close to 50 years. Their terraforming drones are malfunctioning, however, to the point that Captain Traherne (a suitably commanding Carolyn Pickles, erstwhile *Broadchurch* co-star of Jodie Whittaker and David Tennant) begins to suspect that they've been deliberately sabotaged by someone, or some*thing*, that doesn't want the crew of the Ferdinand Magellan to make T19 their home.

Despite the quaintness of the 'Active Space Medicine' reference, there's a more muscular science to the rest of *An Ideal World* that sits somewhat uneasily with the pulp sci-fi era it's born from. Ditto the sheer number of Estuary English accents on parade here, a world away from the RADA-trained vowels heard in most 60s *Who*. But then, like the uncharacteristically →

Above: Tom Webster's cover art for the First Doctor adventure *An Ideal World*.

Left: Vicki (Maureen O'Brien), the Doctor (William Hartnell) and Steven (Peter Purves) discover something unusual in *The Watcher*, the first part of *The Time Meddler* (1965).

→ grotesque monsters, it's best to enjoy *An Ideal World* as a Hartnell tale told through a modern lens. A quick look at the cover, with its dream-bothering image of creepy-crawlies gushing from a spaceman's face, would be a challenge even for the digital wizards on current *Doctor Who*, let alone the cash-strapped effects people of 1965. Take it, then, as a First Doctor story reimagined in widescreen 1080p colour.

Right: Geoffrey Beevers first played the Master in *The Keeper of Traken* (1981).

Bottom: The diminutive but deadly Quarks appeared in *The Dominators* (1968).

DOCTOR WHO
SHORT TRIPS
I AM THE MASTER
WRITTEN AND PERFORMED BY GEOFFREY BEEVERS
BIG FINISH WE LOVE STORIES

Actor-writer Geoffrey Beevers' pleasingly wicked *I Am The Master*, at just 45 minutes, is a *Short Trips* tale of Gallifrey's most ignoble son. It's purposely slight but gives us a rare glimpse behind that evil, hiccuping chuckle as he ventures to the planet of Glox in order to seize control of its "infuriatingly happy" denizens. Never one to shun the long game, the Master here takes a job in a science lab, develops a chemical spray that rids the planet of flowers and insects and then introduces a disease into the only animals the Gloxians eat, causing a devastating food shortage for the entire planet. He then makes a move into government and works his way up the political ladder until the moment that he can take over the presidency (by inserting a tick into the incumbent's mouth that eats the victim's tongue and vocal cords). Cue President Master.

It's easy to imagine the John Simm or Roger Delgado Masters setting up shop in a laboratory before doing the *House of Cards* thing, but it's difficult to swallow the picture of the charred, corpse-like Master of *The Deadly Assassin* and *The Keeper of Traken* going about a regular Gloxian life. ("Morning, Mr Master, that all-grey look's really working for you today.")

If you're going to be stuck with one voice in your ears for 45 minutes you want it to be a pleasing one, and Beevers' creamy, hypnotic tones make his script for *I Am The Master* an effortless listen. Before Big Finish, Beevers was almost the George Lazenby of Masters, the one-shotter whose name was the most likely *Pointless* answer. But his turns for Big Finish (he returned to the role in 2001, 20 years after he last played him on TV), and especially this relishable self-penned *Short Trip*, have now made him one of our most treasured Masters.

Beevers' creamy, hypnotic tones make his script for *I Am The Master* an effortless listen.

But of all the evil the Master confesses to in Beevers' little story, there's one hitherto unknown fact about the Doctor's greatest enemy that's finally been revealed. He may have decimated millions and cackled at the death of innocents, but it turns out that the Master, the man who once said that it was hate that kept him alive, doesn't like David Attenborough.

Some sins really *are* unforgivable... **DWM**

Talking Book

The Dominators
(Featuring the Second Doctor, Jamie and Zoe) **Written by** Ian Marter
Read by Michael Troughton **RRP** £20 (CD)

Available from BBC Audio

The Dominators is one of those *Doctor Who* stories that makes you want to ruffle its hair, say "aw, bless", then go and watch *The Web of Fear*. It's not bad, just inoffensive, as if nobody could quite muster the will. Ian Marter made a decent job of injecting some energy into the Target novelisation, but even this audiobook can't quite hide the fact it's a bit of an inconsequential runaround.

Rago and Toba – warmongering Dominators – land on the planet Dulkis, intent on enslaving the peaceful Dulcians and destroying their world in order to power the Dominator fleet. Cue the arrival of the Doctor, Jamie and Zoe, who attempt to rouse the apathetic population into striking back against the bullying aliens.

That's kind of it. The story ambles around the wastes of the Island of Death (not as exciting as it sounds), with the occasional trip to the Dulcian capital and back again, although there's fun to be had with the Dominators, and their robotic Quark servants add menace. Thankfully, the combination of Marter's detailed prose and the presence of Michael Troughton as reader ensures the audiobook is an entertaining listen.

Troughton makes a winning debut for the range and, like brother David, has an uncanny ability to evoke the vocal tones of his father Patrick. It's not an impression; it goes way beyond that and is delightful to hear. His takes on both Jamie and Zoe, along with *The Dominators*' supporting characters, are all rendered with great energy, along with a lightness of touch in narration. Elsewhere, sound design and music is up to the usual standard from the BBC Audio boffins, with the burbling Quarks a stand-out element, along with plenty of explosions.

BBC
DOCTOR WHO
THE DOMINATORS
IAN MARTER
READ BY MICHAEL TROUGHTON

The Dominators doesn't quite scale the heights of previous releases, but that's a fault that can be placed at the door of the TV original. Significantly, this is another step towards committing all of Marter's Target oeuvre to audiobook, and it's to be hoped that *The Reign of Terror* and *The Enemy of the World* complete the set soon. **MARK WRIGHT**

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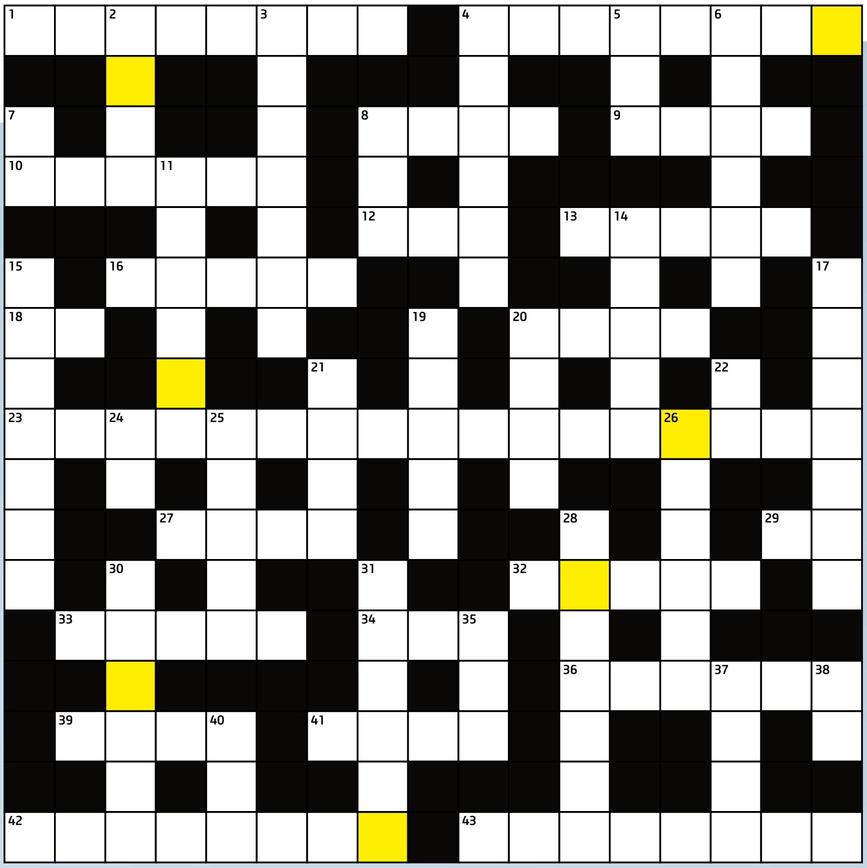
THE COLLECTION SEASON 19 BLU-RAY

Season 19 – Peter Davison's first series as the Fifth Doctor – is the next release in the *Doctor Who: The Collection* range of Blu-ray box sets from BBC Studios. All seven stories from 1982 – *Castrovalva, Four to Doomsday, Kinda, The Visitation, Black Orchid, Earthshock* and *Time-Flight* – have been remastered by Peter Crocker and Mark Ayres.

This limited-edition, eight-disc release also comes with an array of new special features, including five making-of documentaries, surround sound mixes for *Kinda* and *Earthshock*, an extended version of *Black Orchid* Part One, rare studio footage, updated special effects for *Castrovalva*, seven editions of *Behind the Sofa*, and a one-hour interview – *Peter Davison In Conversation* – conducted by Matthew Sweet. The set also includes the Peter Davison/David Tennant 2007 mini-episode *Time Crash*. *Doctor Who: The Collection – Season 19* will be available in the UK from 19 November with an RRP of £39.99. **DWM** has FIVE copies of the set to give away to lucky readers who can successfully rearrange the letters in the yellow squares to form the surname of a *Doctor Who* script editor.

Do you know your Liz Shaw from your Tim Shaw? Then why not try this puzzle?

DWM CROSSWORD



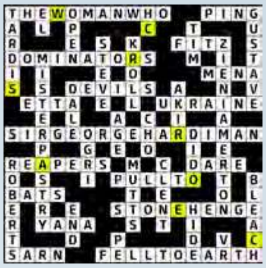
ACROSS

1 (and 43 Across) The TARDIS on Desolation (3,5,8)
4 A finalist in the Rally of the 12 Galaxies (8)
8 Atlantean goddess (4)
9 A finalist in the Rally of the 12 Galaxies (4)
10 Varga's second-in-command (6)
12 The entry point to E-Space (1,1,1)
13 Inhabitant of Zanak (5)
16 The Fourth Doctor wore one (5)
18 Bill Potts met this organisation's president (1,1)
20 Uvanov's second-in-command (4)
23 Where the Doctor met 30 Down (10,7)
27 Goronwy's obsession (4)
29 Tish Jones' line of work (1,1)
32 Tommy Connolly's aunt (5)
33 (and 17 Down) Elvis lent him a mobile phone (5,7)
34 Colleague of Quill (3)
36 Could this artist actually be the Doctor? (6)
39 Galaxy where you'd find Vortis (4)
41 Major who was stored on Vorg's miniscope (4)
42 Country visited by at least five Doctors (8)
43 See 1 Across

DOWN

2 Mark ___ – played Marco Polo (4)
3 Varsh, Tylos and Keara (7)
4 (and 28 Down) She might have let the Doctor borrow her sunglasses (6,7)
5 *101 Place to* __ – book owned by Clara Oswald (3)
6 Song played over the end credits of *Rosa* (4,2)
7 Production code of *The War Games* (1,1)
8 __ *of Infinity* (3)
11 *New Adventures* novel by the range's editor (6)
14 The brother of Lanisha (5)
15 Fiona ______ – director (7)
17 See 33 Across
19 Sontaran ally of the Eleventh Doctor (5)
20 One of the Cult of Skaro (4)
21 William ___ – writer (4)
22 Head of the Clanton family (2)
24 Production code of *The Abominable Snowmen* (1,1)
25 Major in charge of WOTAN's security (5)
26 Character played by John Woodnutt (6)
28 See 4 Down
30 Racist from the future (6)
31 Murderer on the *Hyperion III* (6)
35 A vital circuit in the Conscience of Marinus (3)
37 Doc Holliday's girlfriend (4)
38 Production code of *The Space Pirates* (1,1)
40 Gebek, Ettis or Preba (4)

ANSWERS NEXT ISSUE



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LAST ISSUE'S PRIZE WORD: SCARECROW

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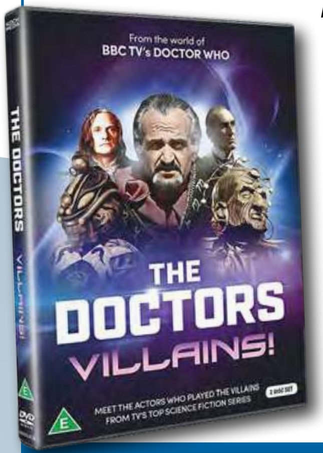
THE DOCTORS: VILLAINS!
DVD

The latest release in Koch Media's series of DVDs exploring the world of *Doctor Who* is *The Doctors: Villains!*

This two-disc collectors' edition includes an introduction from presenter Nicholas Briggs and producer Keith Barnfather. The set features in-depth archive interviews with some of the actors who played the villains in *Doctor Who*, including Ian Collier (Omega in 1983's *Arc of Infinity*), Bernard Archard (Marcus Scarman in 1975's *Pyramids of Mars*), David Gooderson (Davros in 1979's *Destiny of the Daleks*), Peter Miles (Nyder in 1975's *Genesis of the Daleks*) and Julian Glover (Scaroth in 1979's *City of Death*). Plus, there's a tribute to Roger Delgado (the original Master) from the cast and crew members he worked with.


From the world of BBC TV's DOCTOR WHO
THE DOCTORS VILLAINS!
MEET THE ACTORS WHO PLAYED THE VILLAINS FROM TV'S TOP SCIENCE FICTION SERIES
2 DISC SET
E

The Doctors: Villains! is out now and available from Amazon, priced £14.99 on DVD. **DWM** has **FIVE** copies to give away. To be in with a chance of winning one, correctly answer the following question:

Who did Ian Collier play in the 1972 story *The Time Monster*?
A Richard Jekyll **B** Stuart Hyde **C** Peri Dracula

THE SECRET IN VAULT 13
BOOK

BBC
DOCTOR WHO
THE SECRET IN VAULT 13
DAVID SOLOMONS

The Secret in Vault 13 is an original Thirteenth Doctor novel by bestselling author David Solomons.

At a sinister school, graduation means death. A mystery is lurking beneath a quiet London street and a desperate plea for help is delivered by... a potted plant. The galaxy is in terrible danger and only a Time Lord can save it. But to do so, the Doctor must break into the ancient galactic seed vault. And at its heart lies a secret.

Vault 13 has remained unopened for millions of years and is located on a remote and frozen world from which nobody has ever returned alive. Can the Doctor and her friends Yaz, Ryan and Graham uncover the shocking secret in Vault 13?

The Secret in Vault 13 is available now with an RRP of £6.99. Thanks to BBC Children's Books we've got **FIVE** copies to give away. If you fancy the chance to win one, correctly answer the following question:

In the 2017 series of *Doctor Who*, the Doctor was seen guarding a vault. But who was inside?
A Martha **B** Missy **C** Me

ENTANGLEMENT
AUDIO DRAMA CD

BBC
DOCTOR WHO
THE EARLY ADVENTURES
ENTANGLEMENT

Entanglement is a First Doctor audio adventure narrated by and starring Peter Purves and Maureen O'Brien, who play companions Steven and Vicki.

The story is set in Cambridge in the mid-1930s. When the Doctor, Steven and Vicki get separated from the TARDIS they're forced to spend time amongst the ancient spires of Sedgwick College. The college is midway through a leadership crisis following the unexplained disappearance of the Master of Sedgwick, Sir Isaiah Hardy. An election for his replacement is now taking place.

But that's not all that's happening in this seemingly peaceful location. The proctors are behaving in mysterious ways and the students are prone to bursts of unexplained violence. When one of his companions also vanishes, the Doctor realises there's more at stake than control of an educational establishment. A dark plan is underway...

Entanglement is written by Robert Khan and Tom Salinsky and is available from *bigfinish.com* in November, priced £14.99 on CD or £10.99 to download. Thanks to Big Finish we've got **FIVE** copies of the CD to give away. To have a go at winning one, answer this question correctly:

Which eccentric professor did the Fourth Doctor visit in Cambridge in the story *Shada*?
A Professor Chronotis **B** Professor Thascalos
C Professor Rubeish

MOLTEN HEART
TALKING BOOK

BBC
DOCTOR WHO
MOLTEN HEART
UNA McCORMACK
READ BY DAN STARKEY

Molten Heart is a new novel and talking book featuring the Doctor and her friends Yasmin Khan, Ryan Sinclair and Graham O'Brien. It's written by *New York Times* bestselling author Una McCormack.

Deep below the surface of the planet Adamantine lies a crystalline wonder-world of lava seas and volcanic islands, home to living rock-people. But when the Doctor and her friends arrive they find Adamantine under threat. The seas are shrinking, the magma is cooling and mysterious, fatal, seething pools are spreading fast.

Something has come to Adamantine – but what does it want? Fearing an invasion is underway, the Doctor must lead an expedition to the surface of the world to save its molten heart...

Molten Heart, read by Dan Starkey, is available now from BBC Audio, priced £22.50. We've got **FIVE** copies of the CD to give away to lucky readers. If you'd like a chance of winning one, correctly answer this question:

Dan Starkey has made numerous appearances in *Doctor Who* as Commander Strax. But which race of warriors does Strax belong to?
A Sontarans **B** Sensorites **C** Stenza

TERMS AND CONDITIONS

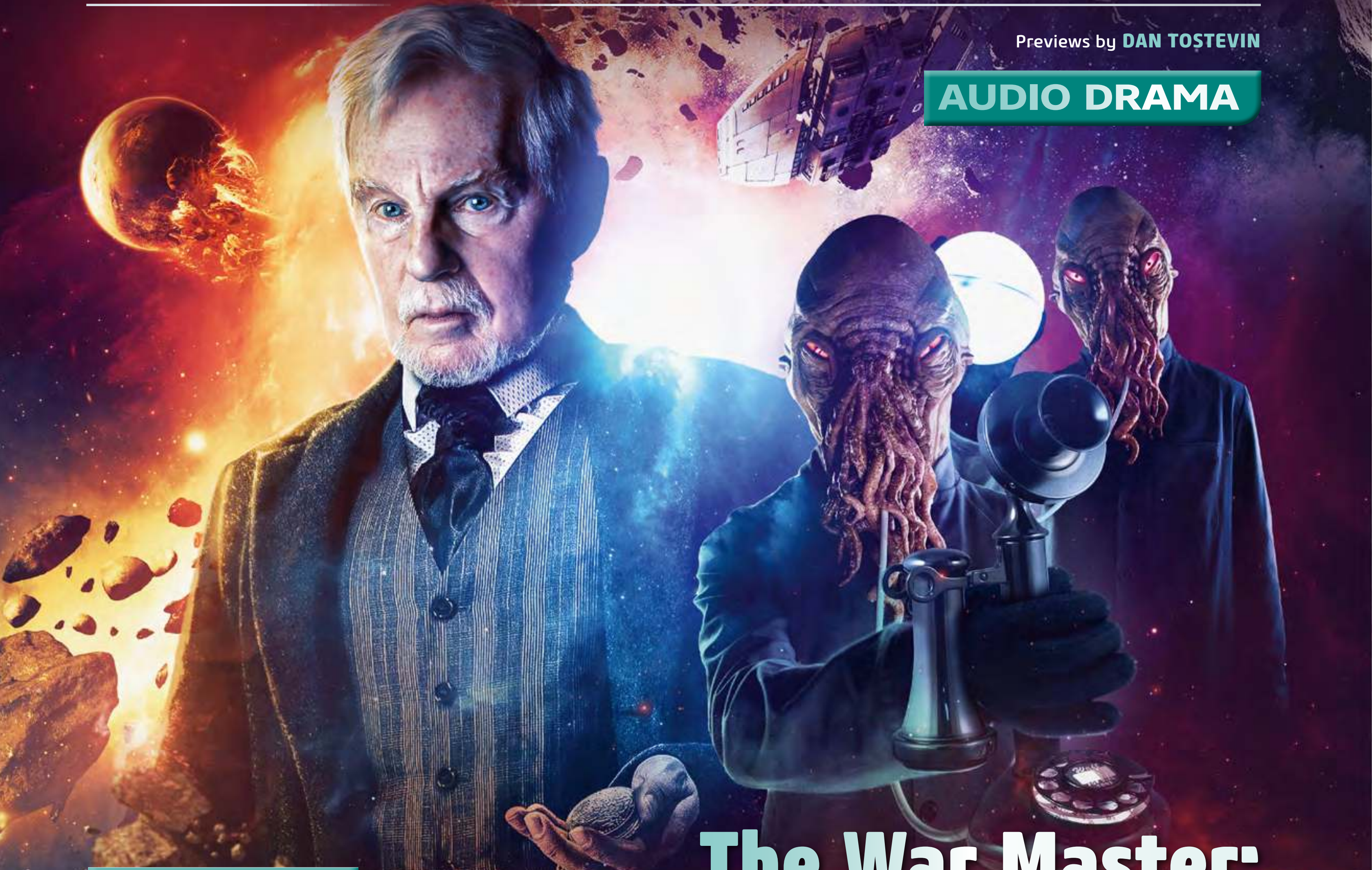
The competitions open on Thursday 15 November and close at 23.59 on Wednesday 13 December. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

Previews by **DAN TOSTEVIN**

AUDIO DRAMA



Above: The Master (Derek Jacobi) encounters the Ood in *The Master of Callous*. Art by Lee Binding.

The War Master:
The Master of Callous

BIG FINISH
RRP £23 (CD), £20 (download)
RELEASED December

Written by **JAMES GOSS, GUY ADAMS**

STARRING

The Master	**Derek Jacobi**
The Ood	**Silas Carson**
Cassandra King	**Maeve Bluebell Wells**
Martine King	**Samantha Béart**
Elliot King	**Simon Ludders**
Teremon	**Pippa Haywood**
Herschel	**David Menkin**
Jaques	**Barnaby Edwards**
Sassanby	**Richard Earl**
Porrit	**Kai Owen**
Calia	**Joe Shire**
Mother	**Angela Bruce**
First Soldier	**Wilf Scolding**
Second Soldier	**Tom Forrister**

Derek Jacobi is back as the Master – the Doctor's childhood friend turned nemesis – in the second series of Big Finish's *The War Master*. This period of the character's life is defined by a conflict between the Time Lords and Daleks, but *The Master of Callous* takes place on a mining planet far away from the Time War.

"The colony of Callous is failing," explains James Goss, who shares the writing credit with Guy Adams. "Its founder finds himself crippled by debt. He's paid an extortionate sum for the planet's mineral rights, but every attempt to work the mine ends in tragedy and failure."

"This family-run mine slaves away trying to earn money, while the corrupt governor keeps siphoning off every possible credit," adds Guy. "It seems there is no way that they can ever change that life – this mine weighing them down until the day they die."

"As the years pass," says James, "the colonists find themselves starving and miserable – trapped on a dying world, bitterly resentful of the founder's family. There's death spreading among them, and the colony's Ood servants seem to be hearing voices. There's something calling to them from the mine."

"And then someone turns up who has a lot of good advice, a lot of help that they can offer," says Guy. "And maybe he can show a way that everyone can become very rich. He's a lovely, wise, kindly man called the Master..."

Derek Jacobi's version of the character appeared just once on screen (in 2007's *Utopia*), but has become a regular on audio following the first instalment of *The War Master*: 2017's *Only the Good*.

"When creating that first box set, it was a significant note from [director and producer] Scott Handcock that he should be the master manipulator," says Guy. "What makes this Master interesting is that he is, in many ways, far gentler than some of the representations of the Master you've seen on screen. Both James and I really loved the idea of him being this quiet Iago that whispers his way through a story – appearing utterly benign, benevolent and kindly, and yet slowly but surely moving pieces into play. This is a Master who doesn't kill for fun. This is a Master who doesn't do *anything* without good reason."

"He's so avuncular and genial," agrees James. "He's everyone's best friend, he's their confessor, he's their advisor. And he's so silken and charming that it's easy to forget that it's all an act, and that he's constantly working towards his own ends."

The Master of Callous pairs him with the aforementioned slave race introduced in *The Impossible Planet* (2006). "I thought the Ood would be a fascinating thing to pitch against the Master," says Scott, "because it's been established that they fall under people's suggestive influence quite easily."

"They're always a wonderfully conflicted creature," says Guy. "They're this beautiful, serene, noble, intelligent species... that can often go completely mad and destructive! I think we like them because we recognise them – we're very similar. It allows us to talk about oppression and slavery, elements that fitted into the story very well. And there's nothing quite so eerie on audio as the velvet tones of [Ood voice actor] Silas Carson!"

Other elements of the story might also be familiar – but not from *Doctor Who*. One of James and Guy's key inspirations was *Nostromo*, the 1904 novel by Joseph Conrad. "*Nostromo* is the story of a South American colony town that's in trouble," says James. "They're reliant on a cursed mine, they're held hostage by the corrupt local government, and their one chance of survival lies in two mercurial figures – one a doctor, the other called Nostromo. Between them they hatch a daring plan to smuggle the silver from the mine out to sea past the invaders, and it all goes terribly wrong – or has that been the plan all along? I first read it when I was a teenager. Started it at sunset in a Roman amphitheatre waiting for a Jethro Tull concert. Words fail me.

"This is a Master who doesn't kill for fun. This is a Master who doesn't do anything without good reason." GUY ADAMS

"Scott said he wanted an epic four-part story set in a colony, and I'd just been re-reading *Nostromo*. I talked about it with Guy, suggesting it'd make an ideal inspiration for the story. He nodded and thought about it, and came up with an outline. Fans of *Nostromo* will find much to recognise – haunted mines, daring escapes, corrupt leaders, cowards, someone abandoned on an island. But Guy also managed to fit in the Ood and the Master. Really what *Nostromo* gave us was an interesting background to all the colonists – these aren't a group of Third Doctor-era colonists huddled in a clay pit in their beige denim, but interesting, complicated, flawed people. Conrad's *Heart of Darkness* has provided inspiration for plenty of things – it's about time something else of his had a go!

"Scott wanted an epic story," James sums up, "and we've given him something that takes place over generations, as the colonists struggle to establish themselves and deal with whatever's down the mine while something insinuates itself into their lives, guiding and steering their fates and their fortunes."

Above: Derek Jacobi's incarnation of the Master first appeared in *Utopia* (2007).

Below: The cast of *The Master of Callous* includes Samantha Béart, Silas Carson and Maeve Bluebell Wells, alongside Sir Derek.

A NOVEL APPROACH

The first series of *The War Master* comprised four distinct stories and ended with key events we'd heard about on screen: the Dalek Emperor taking control of the Cruciform and the Master rewriting his biology to become human. *The Master of Callous* is set earlier in the Master's life and tells a different kind of story.

"We knew by the end of the first week of recording with Derek that he wanted to come back and do more," explains producer-director Scott Handcock. "We actually had three more box sets of *The War Master* greenlit before we'd even finished recording the first one! That was a lovely position to be in – Derek had had such a ball – but you immediately go, 'Well, what do we do next?'"

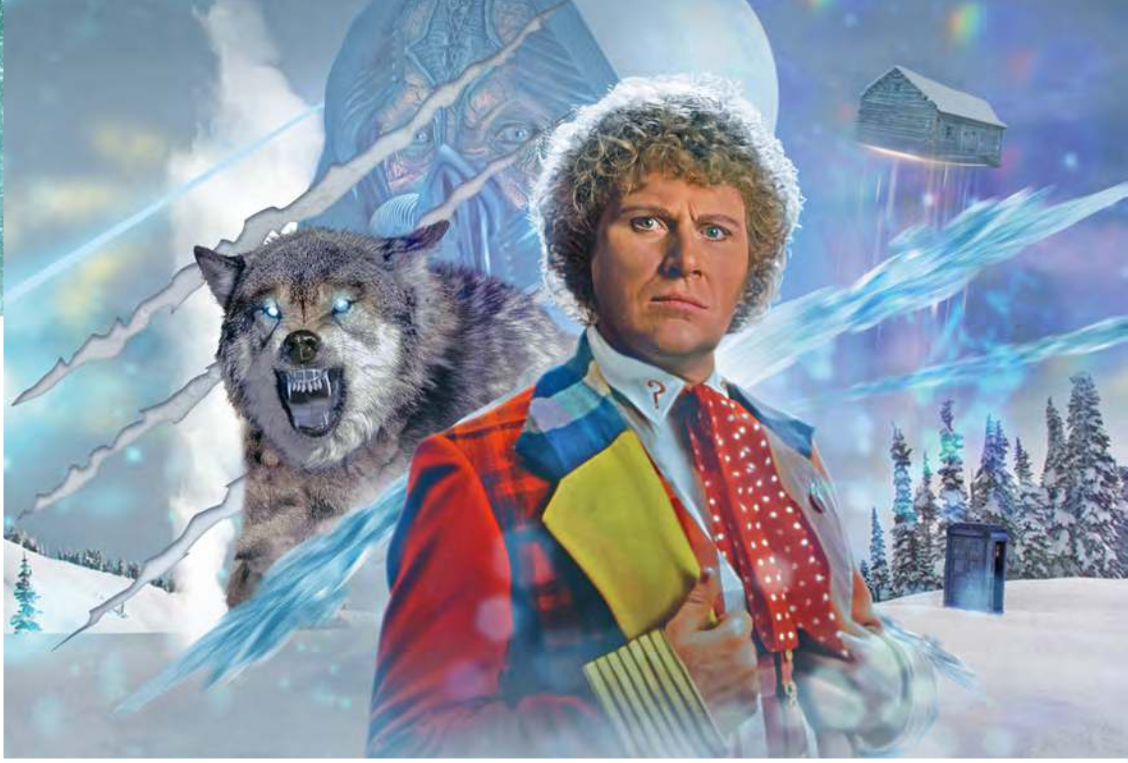
"Big Finish box sets tend to contain four stories that are linked, building towards some form of climax," observes co-writer Guy Adams. "What we wanted to do this time was basically write a novel."

"Knowing we had several box sets meant we could play with the format a bit," adds Scott. "*The Master of Callous* is an opportunity to show how the Master's influence affects an entire community, and how he insidiously gets involved in every aspect of that society."

The script refers to the story's four parts as 'chapters' rather than episodes. "This is one entire story, and you couldn't listen to any of the episodes independently," says Guy. "That required quite a lot of strict storylining. But we thought it would make it a nice rich, immersive experience for the listener, and also for the cast involved. When you're giving words to Sir Derek Jacobi, you want to do your very best!"

The slow-burn structure means the Master's menace can gradually build. "When you're playing with a novel-length story, that allows you to really watch the intricacies of his plans as they fall into place," says Guy. "And it is only right at the point he succeeds that you see the bared teeth of the animal that the Master really is..."

Coming Soon...



AUDIO DRAMA

The Hunting Ground

When writer Alexandra Benedict was asked to create a 'Nordic noir' story for the Sixth Doctor, she knew straight away that it had to be set in Iceland.

"I went to Iceland a couple of years ago for a crime-fiction convention in Reykjavík, and I fell in love with the geography," she says. "It felt like a very alien landscape, to me. Fiercely cold, but beautiful."

She became particularly interested in the stories of Huldufólk, or 'hidden people'. "We were told by a guide who was taking us on a tour how the roads were moved to avoid areas where trolls and elves and other hidden people were supposed to live," she explains, "and I just fell in love with the whole concept. And when I was walking in the street, someone came up to me and said in hushed tones, 'Are you elf?' I just said, 'What do you think?' And they kind of nodded, smiled, put their fingers to their lips, and walked away!

"So it was a fascinating place. A strange landscape, where contrasts can take place. There can be fire and ice, and aliens are not unexpected when you feel there's elves and trolls as part of the cultural consciousness."

Pursuing an alien hunter through that environment, the Doctor is joined in *The Hunting Ground* by Yrsa Kristjánsdóttir. "Yrsa is fiercely intelligent, and she is an officer in the Reykjavík police," says Alexandra. "She has this incisive, beautiful mind that can see through things, but is also completely open. That was the starting point, but then it was like the character just walked in and started writing – she kind of took over. But I like her a lot. I wanted a combative kind of relationship with the Sixth Doctor – that they would both have issues, and then come to respect each other."

BIG FINISH
RRP £14.99 (CD), £12.99 (download)
RELEASED December

Written by **AK BENEDICT**

STARRING
The Doctor **Colin Baker**
Yrsa Kristjánsdóttir **Amy Beth Hayes**
The Hunter/Kristjan **Michael Griffiths**
Frida **Harriet Collings**
Ingrid **Margaret Ashley**
Sigdor **Malcolm James**
Constable **Richard Reed**
Left Marfick/Receptionist **Joe Jameson**
Right Marfick/Pathologist **Will Hislop**

Above: The Doctor (Colin Baker) goes to Reykjavík in *The Hunting Ground*. Art by Lee Johnson.

Below left: Bonnie Langford, the narrator of *The Devil's Footprints*, with the story's author, Penelope Faith.

DOCTOR WHO
SHORT TRIPS
THE DEVIL'S FOOTPRINTS

AUDIO DRAMA

The Devil's Footprints

On the morning after a heavy snowfall in 1855, people all over the south-west of England reported seeing strange hoof-like footprints. They were apparently cloven, sighted in more than 30 locations and never explained.

"There were all these theories about what it was," says Penelope Faith, who sends the Seventh Doctor to investigate in *The Devil's Footprints*. "With anything like this, as soon as you start digging it's amazing what you can find. There are all sorts of theories about an escaped kangaroo from a local zoo! I hadn't been aware of it until Ian Atkins [producer] said, 'I've always wanted somebody to do something about the Devil's Footprints', but it was actually quite a thing!

"I think it probably wasn't as big as it ended up being reported," she suggests. "But as soon as it was reported, everyone wanted to get in on the act and started saying, 'Oh yeah, I've seen them in my village as well.' I tried to get that into the story – the idea of how certain stories take hold and keep getting told. Each time you tell them they get embroidered a little bit and they get a little bit bigger. That was my take on it."

Penny found the chance to offer a *Doctor Who* explanation irresistible. "You're adding to folklore," she says. "If you're writing about a real event that had a beginning, a middle and an end, then obviously it's harder. But something like this, which is open-ended, is just really, really fun."

The result is a distinctly creepy Christmas special. "I wanted to subvert the whole 'cosy Victorian Christmas' thing," says Penny. "I wanted it to be a very 'in the bleak midwinter' thing, where everything is dead, the colours are grey, and it's really hard to see anything..."

BIG FINISH
RRP £2.99 (download)
RELEASED December

Written by **PENELOPE FAITH**
Narrated by **BONNIE LANGFORD**

AUDIO DRAMA

The Crash of the UK-201

The last in the current series of *The Early Adventures* is a Vicki-centric story written by Jonathan Morris. "It was a combination of two things," he says of the story's origins. "When *Doctor Who* began, there were going to be three types of story: the historical ones, the futuristic ones and the 'sideways' ones. Other than *Planet of Giants* [1964] and *The Space Museum* [1965] they never really developed the sideways ones, and I wanted to have a go at that – something which wasn't set in history, and wasn't a straightforward 'They've arrived on an alien planet!' story. So that was one element of it.

"The other was just admiration for how good Maureen O'Brien is as an actress, and how under-used she was as Vicki. You see her in other things and she's amazing. So I wanted to use that [sideways concept] to give her a decent Vicki story."

Jonathan's starting point was Vicki's on-screen backstory. "The title of the story will, I'm sure, clue in the aficionados that it's about the crash of the spaceship that led Vicki to being on the planet Dido, where she met the Doctor," he says. "We know that her mother died, and they were starting a new life on the planet Astra, and then her father was killed in an explosion just after the crash. But nothing else has been done with it, so it was a chance to explore."

The story begins with Vicki back in her cabin on the *UK-201*, with the chance to alter history. "There's a clear comparison with *Turn Left* [2008], which is the story of what would have happened to [Tenth Doctor companion] Donna if she'd never met the Doctor," says Jonathan. "What would have happened to Vicki if her spaceship hadn't crashed? What would her life have been like without the Doctor? But whereas *Turn Left* was about the world becoming a dark place because the Doctor wasn't involved, this story goes: 'What if Vicki had a really *happy* life without the Doctor, where she wasn't being terrorised by Chumblies and Zarbi? And what would be so awful that she would have to reject it, and try to return to her life with the Doctor?'"

The fact that the television *Doctor Who* of the 1960s did so few 'sideways' stories means that *The Crash of the UK-201* feels unique. "It's more like episodes of *Out of the Unknown*, which is another TV series from around the same time," suggests Jonathan. "Its approach to science fiction wasn't so much about aliens and spaceships – it was more philosophical and psychological, and dealt with the emotional repercussions of stuff rather than just the plot. So the idea was to tell an emotional story all about Vicki's life. Drama is often about how characters change, and this is a chance to have a young Vicki, a middle-aged Vicki and an older Vicki, and develop the character.

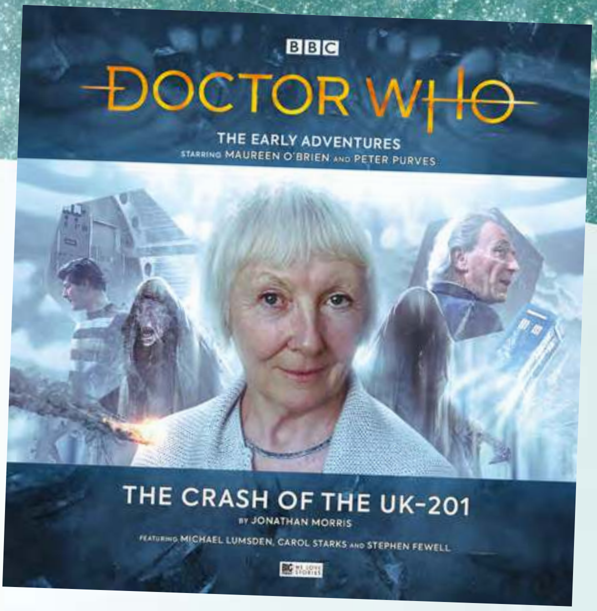
"A lot of the story is about regret," he adds. "It's that idea of the stuff in your past which you know you could have fixed, could have done differently. You can live with events that are outside your control, but it's the stuff like 'If only I'd left the building 20 minutes earlier.' Regret is very, very powerful when it's stuff that is within your control. Vicki is obviously trying to fix things. But if you could go back and change stuff, would it actually make things better, or would you create even more nightmarish problems for yourself? If you're changing history, you alter one little event and the whole thing comes toppling down..."

BIG FINISH
RRP £14.99 (CD), £10.99 (download)
RELEASED December

Written by **JONATHAN MORRIS**

STARRING

Vicki/Narrator **Maureen O'Brien**
Steven/The Doctor/Narrator **Peter Purves**
Newton Pallister **Michael Lumsden**
Captain Odessa Grey **Carol Starks**
Carmen Scheffler **Jemma Churchill**
Lieutenant Thorpe **Arthur Hughes**
Jeran Dalton **Stephen Fewell**
Carla/Maria Dalton **Eve Webster**
Additional Voices **David Cooke**


BBC
DOCTOR WHO
THE EARLY ADVENTURES
STARRING MAUREEN O'BRIEN AND PETER PURVES
THE CRASH OF THE UK-201
BY JONATHAN MORRIS
FEATURING MICHAEL LUMSDEN, CAROL STARKS AND STEPHEN FEWELL

Left: Maureen O'Brien first played Vicki in *The Rescue* (1965).

Below: The cast of *The Crash of the UK-201* includes Michael Lumsden, Jemma Churchill, David Cooke, Carol Starks, Peter Purves and Maureen O'Brien.

Coming Soon...

Preview by
MARK WRIGHT

BLU-RAY

Doctor Who: The Collection – Season 19

"I think it's been really positive," says executive producer Russell Minton of the response to this summer's Blu-ray box set of 1974-75's Season 12, the inaugural release in the high-definition *Doctor Who: The Collection* range. "We wanted to create a product that felt special, so I hope we succeeded. Thanks to the fans for supporting the new collection, too, which has enabled us to carry on."

For the second extras-packed, upgraded box set, the team at BBC Studios has opted for 1982's Season 19, featuring the debut adventures of Peter Davison's Fifth Doctor. "We were all keen to do Season 19," says Russell. "We still have all the film elements from five stories to go back to, which we knew would look really good on Blu-ray. Also, there were five stories missing a making-of."

"We're lucky that almost all of the film from Season 19 exists as negatives, which is the best possible source," says Peter Crocker, who continues his long association with *Doctor Who* restoration on this set. "It does, however, involve more than simply polishing the old transfers within the transmission tape. Effects sometimes have to be remade and the picture has to be graded from scratch. The higher quality really shows up subtle differences, especially when scenes were shot in wildly differing light levels."

Peter says this was a more labour-intensive process than the Season 12 set, "because of the film work. It's all been scanned at higher-than-2k quality, which results in very large amounts of data. The results are worth it, though."

Alongside the detailed picture restoration, sound has similarly been addressed, with composer and BBC Radiophonic Workshop archivist Mark Ayres continuing the work he performed across the original *Doctor Who* DVD range. "The sound on these episodes is all of the high standard typical of the BBC at the time," he says, outlining the process of polishing the soundtracks. "Some episodes are more compressed than others, some are louder or quieter than others. I try to even all this out in mastering, and we now have to deliver all masters to a consistent 'loudness' level. The main things are tape hiss, which is dependent on how many generations the edits passed through, and odd distortions, which are typical of the time. There's also the occasional poor edit, which is again down to the limitations of the time. All of these can be fixed, along with the more general degradation that occurs over time."

For Mark, there's a very important reason to continue refining both sound and picture on these episodes, 36 years after their first transmission. "Back then, if you were lucky you had a TV with a maximum screen size of 21 inches. I had a 14-inch portable. There would have been a small loudspeaker that faced the

> **"Almost all of the film from Season 19 exists as negatives, which is the best possible source."** PETER CROCKER

wall in the corner of the room. Now we watch on screens up to 50-or-more inches in size, with high-fidelity loudspeakers that reproduce every fault and glitch in perfect clarity."

Mark has also provided brand-new 5.1 surround sound mixes for two of the seven stories included in the set. What criteria go into selecting those stories? "We have the time and budget to do six to ten episodes per season, so it's a question of going through them to see which titles would benefit most from having a 5.1 mix – both in storytelling terms and pure enjoyment. Here, *Kinda*'s psychedelic nature lent itself well to some adventurous remixing, while *Earthshock*'s sense of atmosphere in the early episodes, leading up to the Cyber-breakout on the freighter and then that shocking ending, all supported by Malcolm Clarke's idiosyncratic music, seemed an obvious candidate for dramatic effect."

In terms of extra features, the Season 19 Blu-ray set comes with another comprehensive package of brand-new material in addition to extras from the original DVD releases. Chief among them are new making-ofs, including Russell's own contribution for *Castrovalva*. "I know everyone has a different approach to these, which I really like," he tells us. "Mine is to assemble as many of the main cast as possible and get them to reminisce with each other, led by a host who can get the best out of them and knows the show – in this case Mark Strickson. I think often you get a warmer and more entertaining feel to them."

"I think these making-of docs are much more fun when we get out on location," says Chris Chapman, who returned to a unique *Doctor Who* location for his new documentary on *Time-Flight*. "Does Concorde count as a location or an enormous prop? Either way it was irresistible. I wanted to reunite the cast and crew with the *Time-Flight* Concorde, Golf Alpha Charlie – in real life Concorde G-BOAC, which now lives in the Runway Visitor Park at Manchester Airport. But we could only gain access to the aircraft for four hours on the hottest day of the year. Luckily, our guests – led by the magnificent Peter Davison, Janet Fielding and Sarah Sutton – were terrific and we managed to get everything I was after and more."

As with Season 12, animator Niel Bushnell has provided alternative, updated visual effects, this time for season opener *Castrovalva*. "I've created more than 40 alternative effects shots for the story," he says. "The work includes updating the scenes where the Doctor recovers in the Zero Room, which now has more consistent lighting and shadows on the floor, and the sharp CSO edges have been softened. The biggest challenge was devising what we called the 'Escher' style for the shots of Castrovalva's collapse in on itself. The original effects suggested a style inspired by the work of the artist MC Escher, who famously played with perspective and dimensions. I wanted to mimic his work, but this was hard due to the lack of source material."

Doctor Who: The Collection – Season 19 is another comprehensive set of lovingly restored *Doctor Who* stories and brand-new extra features, rounded off with beautifully distinctive packaging by Lee Binding and a booklet of story notes by current TV series writer Pete McTighe. It's no secret that further box sets are being considered, but for now all Russell Minton will reveal is: "Hopefully more of the same, with something for everyone..."

BBC Studios
RELEASED 16 November
RRP £39.99 (Blu-ray)

STARRING

The Doctor **Peter Davison**
Tegan Jovanka **Janet Fielding**
Nyssa **Sarah Sutton**
Adric **Matthew Waterhouse**

CONTAINS

Castrovalva
written by **Christopher H Bidmead**
directed by **Fiona Cumming**

Four to Doomsday
written by **Terence Dudley**
directed by **John Black**

Kinda
written by **Christopher Bailey**
directed by **Peter Grimwade**

The Visitation
written by **Eric Saward**
directed by **Peter Moffatt**

Black Orchid
written by **Terence Dudley**
directed by **Ron Jones**

Earthshock
written by **Eric Saward**
directed by **Peter Grimwade**

Time-Flight
written by **Peter Grimwade**
directed by **Ron Jones**

Opposite page top: The box set is illustrated with new artwork by Lee Binding.

Opposite page centre: Janet Fielding (as Tegan), Peter Davison (the Doctor) and Sarah Sutton (Nyssa) with Concorde at Heathrow Airport in January 1982 to promote *Time-Flight* (1982)...

Opposite page below: ... and reunited to pose with Concorde at Manchester Airport for the documentary *Turbulence*. Photo © Chris Chapman.

Above left: Sarah, Peter, Matthew Waterhouse (as Adric) and Janet at Buckhurst House in East Sussex in October 1981 promoting *Black Orchid* (1982)...

Above right: ... and recreating the photo for the new Blu-ray documentary *Double Trouble*. Photo © Paul Vanezis.

Below: Sarah, Peter, Janet and Matthew prepare to watch more episodes for the *Behind the Sofa* features on the Blu-ray box set.

Coming Soon...

Disc 1

Castrovalva

Four episodes

Existing Special Features

- Audio commentary with Peter Davison, Janet Fielding, Christopher H Bidmead and Fiona Cumming
- *Directing Castrovalva* – Fiona Cumming
- *Being Doctor Who*
- *The Crowded TARDIS*
- Deleted scenes
- *Swap Shop* – Peter Davison interview
- *Blue Peter* – Peter Davison interview
- *Pebble Mill at One* – Peter Davison interview
- *Saturday Night at The Mill*– Peter Davison interview
- The Lord Mayor's Show Parade extract
- BBC1 continuity and trailers
- Theme music video
- Clean opening and closing titles
- Isolated music score
- Revised production subtitles
- Coming Soon: *Four to Doomsday*

New Special Features

- *Time Trap* – HD making-of documentary
- *Behind the Sofa*: *Castrovalva* in HD
- Optional updated special effects
- Studio footage
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc 2

Four to Doomsday

Four episodes

Existing Special Features

- Audio commentary with Peter Davison, Janet Fielding, Sarah Sutton, Matthew Waterhouse and John Black
- Studio footage (highlights)

New Special Features

- *Days of Wrath* – HD making-of documentary
- *Behind the Sofa*: *Four to Doomsday* in HD
- Studio footage (unedited)
- Audio archive: Stratford Johns interview
- BBC1 continuity
- Production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc 3

Kinda

Four episodes

Existing Special Features

- Audio commentary with Peter Davison, Janet Fielding, Matthew Waterhouse and Nerys Hughes
- *Dreamtime* – making-of documentary
- *Directing with Attitude* – Peter Grimwade
- Deleted and extended scenes
- Optional updated CGI effects
- CGI effects comparison
- BBC1 continuity
- Isolated music score
- Revised production subtitles
- Coming Soon: *The Visitation*

New Special Features

- *Behind the Sofa: Kinda* in HD
- Optional 5.1 sound mix
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc 4

The Visitation

Four episodes

Existing Special Features

- Audio commentary with Peter Davison, Janet Fielding, Sarah Sutton, Matthew Waterhouse and Peter Moffatt
- *Grim Tales* – making-of documentary (now in HD)
- Film trims and studio footage
- *Directing Who* – Peter Moffatt
- *Writing a Final Visitation* – Eric Saward
- *Scoring The Visitation* – Paddy Kingsland
- BBC1 continuity
- Isolated music score
- Revised production subtitles
- Coming Soon: *Black Orchid*

New Special Features

- *Behind the Sofa* – *The Visitation* in HD
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc 5

Black Orchid

Two episodes

Existing Special Features

- Audio commentary with Peter Davison, Janet Fielding, Sarah Sutton and Matthew Waterhouse
- *Now and Then*
- Deleted Scenes
- Film restoration feature
- *Blue Peter*
- *Points of View*
- BBC1 continuity

New Special Features

- *Double Trouble* – HD making-of documentary
- *Behind the Sofa: Black Orchid* in HD
- Extended Part One
- Audio archive: Tony Burrough interview
- Production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc 6

Earthshock

Four episodes

Existing Special Features

- Audio commentary with Peter Davison, Janet Fielding, Sarah Sutton and Matthew Waterhouse
- Isolated music score
- *Putting the Shock into Earthshock* – making-of documentary
- *The Boy with the Golden Star* – Matthew Waterhouse
- Optional updated special effects
- Location film sequences
- *Did You See?*
- *Episode 5* – claymation short

New Special Features

- *Earthshocked* – HD making-of documentary
- *Behind the Sofa: Earthshock* in HD
- Studio footage
- *Pebble Mill at One*
- BBC1 continuity
- HD photo gallery
- Optional 5.1 sound mix
- Production subtitles

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc 7

Time-Flight

Four episodes

Existing Special Features

- Audio commentary with Peter Davison, Janet Fielding, Sarah Sutton and Matthew Waterhouse
- Deleted and extended scenes
- Studio footage (highlights)
- Outtakes
- Peter Grimwade interview
- BBC1 continuity
- Revised production subtitles

New Special Features

- *Turbulence* – HD making-of documentary
- *Behind the Sofa: Time-Flight* in HD
- Studio footage
- Audio archive: Peter Grimwade interview
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc 8

Bonus Material

Existing Special Features

- *Time Crash*
- *Mara Tales* DVD trailer
- *Tegan Tales* DVD trailer

New Special Features

- *Peter Davison in Conversation* with Matthew Sweet
- *Jovanka Airlines*
- *The Panopticon Archive: Panopticon 93* – Janet Fielding, Matthew Waterhouse and Nicholas Courtney
- *Take Two*
- Audio archive: Ron Jones interview
- Studio clocks

PDFs

- *Doctor Who Annual* 1982
- BBC Enterprises literature

BBC
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AUDIOBOOK

Marco Polo

Preview by **MICHAEL STEVENS**

Zienia Merton, who died on 14 September, played Ping-Cho in the fourth-ever *Doctor Who* story, *Marco Polo*, in 1964. Earlier this year I approached Zienia's agent, Barry Langford, and asked if she would consider reading John Lucarotti's novelisation of *Marco Polo*, as an addition to the BBC Audio range. Barry explained that Zienia wouldn't be able to travel to London for a recording, but that she was, however, extremely keen to be our reader. It would most probably be her last professional engagement, and as such it would clearly mean a lot to her.

So, in a departure from our normal modus operandi, we decided to take the show on the road. I arranged to record the book at a studio close to Zienia's home in Norwich, and I asked John Ainsworth to be our roving producer for the project.

When I spoke to Zienia on the phone shortly before the recording, it was evident that the project had given her renewed vigour; she had the natural trepidation of an audiobook novice, but her instincts about how to tell the story were spot on. She relished the prospect of a journey back in time, not only to 1289 (the setting of the story) but also to 1964 when, at 19 years of age, she had joined William Hartnell, Carole Ann Ford and the other cast members to recreate the silk roads of the East in Lime Grove Studios, West London. She had fond memories of that time and realised, I suppose, that, of the many screen roles she'd taken in her career, her performance as Ping-Cho will always be one of the best remembered.

After the recording, I was able to let Zienia hear the finished, sound-designed recording. I told her how much I'd enjoyed the experience, as her narration put me right alongside Marco's travelling caravans. After she'd heard it herself, her modest verdict to Barry was that she "wasn't too awful". A while later I received in the post a small package from Norwich. It contained a small, bone-handled butter knife, on the blade of which are engraved the words 'SPREAD JOY', along with a postcard thanking me "for letting this happen". I'm only too glad that I was able to play a part in giving Zienia one last journey to Cathay. **DWM**

> Zienia relished the prospect of a journey back in time, not only to 1289 but also to 1964.

BBC
DOCTOR WHO
MARCO POLO
JOHN LUCAROTTI
READ BY ZIENIA MERTON

BBC BOOKS RRP £20 (CD)
RELEASED 6 December

Written by **John Lucarotti**
Narrated by **Zienia Merton**

Top: Ping-Cho (Zienia Merton) gives a recitation for an audience that includes Marco Polo (Mark Eden), Susan (Carole Ann Ford), the Doctor (William Hartnell), Barbara (Jaqueline Hill), Ian (William Russell) and Tegana (Derren Nesbitt) in *Five Hundred Eyes*, the third episode of *Marco Polo* (1964).

Above: Zienia as Sandra Benes in Year Two of the Gerry Anderson series *Space:1999* (1976-77).

Left: With William Hartnell as the Doctor in *Marco Polo*.

Upcoming Releases

BOOKS – PARTWORK

Wednesday 21 November
▶ *Doctor Who: The Complete History*
Issue 85, Panini £9.99

Wednesday 5 December
▶ *Doctor Who: The Complete History*
Issue 86, Panini £9.99

BOOKS

Thursday 22 November
▶ *Combat Magicks* by Steve Cole
BBC Books £7.99

AUDIOS

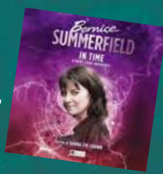
DECEMBER RELEASES
▶ *The War Master: The Master of Callous*
by James Goss, Guy Adams
Big Finish £23 (CD), £20 (download)

▶ *Muse of Fire* [Seventh Doctor]
by Paul Magrs
Big Finish £14.99 (CD),
£12.99 (download)

▶ *The Hunting Ground*
[Sixth Doctor] by AK Benedict
Big Finish £14.99 (CD),
£12.99 (download)

▶ *The Crash of the UK-201*
[First Doctor] by Jonathan Morris,
Big Finish £14.99 (CD), £10.99 (download)

▶ *The Devil's Footprints*
by Penelope Faith
Big Finish £2.99 (download)



▶ *Bernice Summerfield: In Time*
(audiobook) by James Goss,
Mark Clapham, Dave Stone,
Victoria Simpson, Antonio Rastelli,
Simon Guerrier, Peter Anghelides,
Big Finish £9.99 (download)

Thursday 22 November
▶ *Combat Magicks* [Thirteenth Doctor]
by Steve Cole, BBC Audio £22.50 (CD)

Thursday 6 December
▶ *The Dalek Audio Annual*
by Terry Nation
BBC Audio £13.25 (CD)

▶ *Marco Polo* [First Doctor]
by John Lucarotti
BBC Audio £20 (CD)

▶ *The Second Alien World Collection*
by Nigel Robinson, Terrance Dicks,
Malcolm Hulke, David Fisher
BBC Audio £31.99 (download)

BLU-RAY

Monday 26 November
▶ *Doctor Who: The Collection – Season 19*
BBC Studios £39.99

MAGAZINES

Thursday 13 December
▶ **DWM 533**, Panini £5.99

Thursday 3 January
▶ **DWM Yearbook 2019**, Panini £5.99

THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#14: **Panna**

Kinda (1982)

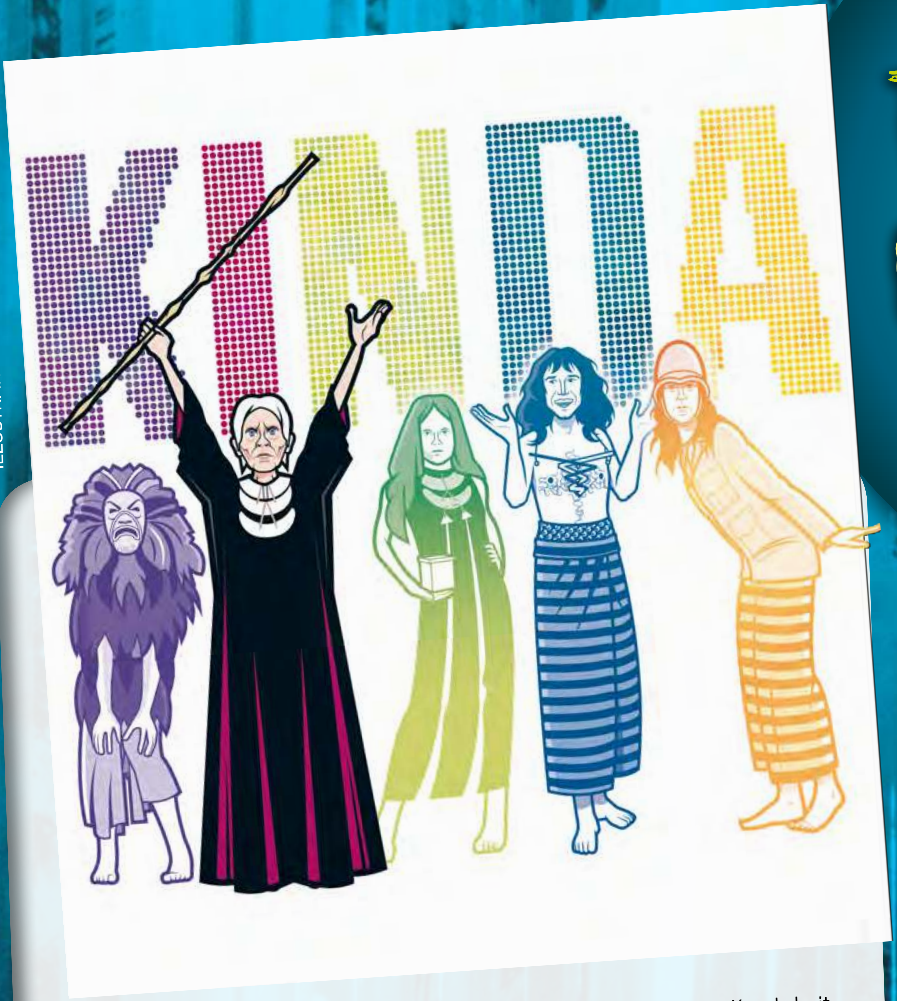


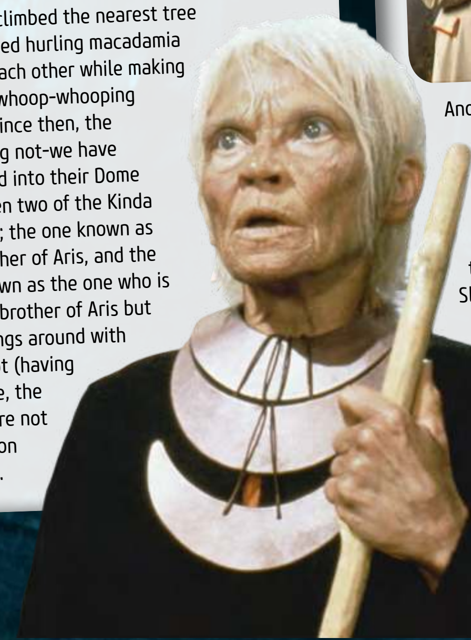
ILLUSTRATION BY BEN MORRIS

Wheel turns, civilisations rise... Wheel turns, civilisations fall... Who's there? Is that you, Karuna? Well, who are you then? Speak up! Stop babbling, idiot! What do you want? You want to seek the benefit of my advice, as wise woman of the Kinda? Well, why didn't you say so? Now, keep silent, not-we idiot, and you may learn something!

You could say our world of Deva Loka is a paradise. We have no disease, no bad weather, and our trees fruit in sequence all the year round. This means the people of the Kinda have nothing to do all day except make garlands, share great dreamings at the Place of Great Dreamings and enjoy the topical comedy of the tribe Trickster as he casts a satirical eye over the week's news. The males of the tribe are silent, it is said because of an ancient curse. One of my predecessors as wise woman told the males, "Go away, and only come back when one of you has something intelligent to say." They haven't spoken a word since. Among the women of the tribe, some have the gift of voice, which is a mark of wisdom. Those of us with the mark can read minds, weave prophetic visions, and see things as others do see. We also understand the great mysteries of life, such as what day is marked for the putting-out of rubbish.

As a wise woman, people often come to me to seek my wisdom. "What is the meaning of life?" they ask (or rather, they ask through the girl Karuna, as they do not have voice). "What is it all about?" And so I tell them. "Wheel turns, you put your left leg in. Wheel turns, you put your left leg out. In, out, in out. You shake it all about. You must do the Deva Lokey and you turn around. That is what it is all about." And then I raise my arms to the sky and start to moan. "Woooooah the Deva Lokey. Woooooah the Deva Lokey. Woooooah the Deva Lokey. Knees bend, arms stretch, that's Kinda."

But our paradise world is now blighted by the arrival of the not-we in the dome. When they first appeared, they came among us within metal guardians. They were males and had voice, but with them it was not a mark of wisdom. I could tell their arrival threatened us, and tried to make them understand by making them gaze into the box of Jhana. But whenever one of them opened it, they were driven out of their minds, took off all their clothes, climbed the nearest tree and started hurling macadamia nuts at each other while making strange whoop-whooping noises. Since then, the remaining not-we have retreated into their Dome and taken two of the Kinda prisoner; the one known as the brother of Aris, and the one known as the one who is not the brother of Aris but who hangs around with him a lot (having no voice, the Kinda are not strong on names).



Another question I am asked as a wise woman is, "How should we live our lives? What should we do?" And so I tell them. "Great wheel turns... Come on and do the Kinda. Great wheel turns... Make a snake across the suspiciously smooth jungle floor. Great wheel turns... Come on and do the Kinda. Great wheel turns... It's Kinda night for sure."

You wish to know about the Mara? What is the Mara? It is the Mara who turn the wheel! It is the Mara who dance to the music of our despair! Our suffering is the Mara's delight, our madness is the Mara's meat and drink, our chaos is the Mara's idea of a great night out and our destruction is the Mara's favourite holiday destination. That is all you need to know about the Mara, for it is all I will tell you, idiot!

Another question I am asked is, "How can I be as enlightened as you, wise woman? How can I spice up my life?" And so I tell them. "Wheel turns. Slam it to the left if you're having a good time. Wheel turns. Shake it to the right if you know that you feel fine. Kindas to the front, the box of Jhana, hold tight!"

The girl Karuna has brought me the not-we woman from the dome along with a male fool called the Doctor. He babbles ceaselessly but has signs of understanding worthy of a female. It is strange, but I sense that he may even *become* female in another life.

There is one more question I am often asked. "Wise woman," they say. "What advice can you give me on a-livin' on Deva Loka?" I tell them to get lost.

As told to Jonathan Morris

Next Issue...

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